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Catalogue of Greek, Etruscan and Roman vases

Museum of Fine Arts, Boston, Edward Robinson

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MUSEUM · OF FINE · ARTS BOSTON

CATALOGUE OF GREEK ETRUSCAN AND ROMAN VASES

BY EDWARD ROBINSON CURATOR OF CLASSICAL ANTIQUITIES

BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
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PREFACE.

In the present catalogue the Museum of Fine Arts desires to offer to archaeologists an exact description of the vases in its classical collection, and to the general public some assistance in learning to appreciate the qualities which give Greek vases an interest possessed by few classes of ancient monuments. The accomplishment of this twofold task is difficult within the limits of one book, and especially so when the size and character of the book are restricted, as those of a catalogue must necessarily be. The technical description of a vase, in the formulas now universally adopted in archaeological works, is dull if not incomprehensible to those who are not specialists in the subject; whereas the attempt to stop and explain, in every case, why this or that fact is noted, would undoubtedly lead to confusion in one class of readers, and exasperation in another, and would moreover prolong the descriptions indefinitely. Therefore the book has been divided into two parts, — the Catalogue proper, which has been prepared primarily for those who make a special study of Greek ceramics, that they may be informed of what this museum contains; and an Introduction, intended for those who are interested in the subject, but know little about it. In the latter are included a *résumé* of the history of Greek pottery, with descriptions of the different types, an account of the manufacture of Greek vases in the best periods of the art, and a list of the Greek potters whose names survive. For the illustration of characteristics which are described or alluded to, reference is constantly made to vases in our collection, to which the Introduction therefore serves in some degree as a guide or commentary.

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Should an apology be needed for the insertion of such an essay in a catalogue, it is readily found in the fact that so little attention is given in our country to the study of Greek pottery. The majority of cultivated people still speak of the red and black vases as "Etruscan," and are wholly unaware of the great advances which, by the aid of these, are being made in our knowledge of all departments of Greek life. Whether for their artistic value, or as illustrations of the history of that wonderful civilization of which they are the modest but sympathetic witnesses, they are worthy of the most careful study that can be given them, — a study which brings its own reward in its fascination.

The author wishes to acknowledge his especial indebtedness to Furtwängler's valuable catalogue of the vases in the Berlin Museum, the method of classification in which he has followed so far as the great difference in the size and character of the two collections made it practicable to do so.

The full-page illustrations were drawn by Mr. Hermann D. Murphy, with the exception of No. 394, which is by Mr. Joseph Lindon Smith. The drawings illustrating the forms of the vases are by Mr. Robert S. Shedd. These are not reproduced to scale, though as a rule the relative sizes of the specimens are suggested. Where, however, clearness of detail, or other considerations, rendered it advisable, this rule has been varied.

In a first attempt at a scientific classification of a collection like the present, in which many of the specimens are of uncertain or unknown provenance, it is probable that mistakes have occurred. The author asks indulgence for these, and will be grateful to have his attention called to them.

BOSTON, *September, 1893.*

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INTRODUCTION.

I.

SKETCH OF THE HISTORY OF GREEK VASES.

BOOKS RECOMMENDED.

Unfortunately there is no good manual of this subject in English at the present time; but what relates to it in A. S. Murray's *Handbook of Greek Archæology*, though condensed, is valuable.

VON ROHDEN. Article *Vasenkunde*, in Baumeister's *Denkmäler des classischen Alterthums*, Vol. III.

DUMONT ET CHAPLAIN. *Les céramiques de la Grèce propre.* Begun in 1881, continued by E. POTTIER, and still unfinished.

RAYET ET COLLIGNON. *Histoire de la céramique grecque.* Paris, 1888.

FURTWÄNGLER, A. *Beschreibung der Vasensammlung im Antiquarium des kgl. Berliner Museums*, 1885. Of great value for the classification of types.

KLEIN, W. *Euphronios.* Second edition, Vienna, 1886.

HARTWIG, P. *Die griechischen Meisterschalen der Blüthezeit des strengen rothfigurigen Stiles.* Berlin and Stuttgart, 1893.

GENICK, A. *Griechische Keramik*, with Introduction and Description by A. Furtwängler. Berlin, 1883. (Especially for illustrations of forms and types.)

LAU. *Die griechischen Vasen.* With an Introduction by Professor Heinrich Brunn. Leipzig, 1877.

BENNDORF, O. *Griechische und Sicilische Vasenbilder.* Berlin, 1869–1883.

JAHN, O. Introduction to his catalogue of the vases in the Munich collection, 1854. Antiquated in many details, but still of great value.

On the inscriptions of makers and their favorites: —

KLEIN, W. *Die griechischen Vasen mit Meistersignaturen.* Second edition, Vienna, 1887.

KLEIN, W. *Lieblingsinschriften auf griechischen Vasen.*

WERNICKE, K. *Die griechischen Vasen mit Lieblingsnamen.* Berlin, 1890.

OF all the productions of man, pottery is that which time and vandalism spare the longest. His works in stone fall to ruins, their parts are cut over into new and unrecognizable forms, or disappear altogether in the lime-kiln. What he makes in metal either corrodes from natural causes, or passes

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into the melting-pot of one generation after another, constantly finding new shapes and uses. But pottery, once baked, can never lose the character originally given to it. The vase may break, but its fragments do not disintegrate, and corrosion does not attack them. Buried in the earth, they remain uninjured for ages, the glaze still bright and the edges so sharp that the pieces may be put together and the vase made to resume its original shape centuries after every other monument of its time has vanished. Thus it is that the site of many an ancient town is still marked by the potsherds scattered over its surface, though every vestige of its streets, its buildings and their contents, has disappeared long since.

Because of this durability we can follow the history of pottery in Greece back to a period long before the Greeks became individualized as a race. In fact the earliest types belong to an epoch so remotely prehistoric that we have not yet sufficient data from other sources to enable us to fix their age even within several centuries. This epoch is generally spoken of loosely as the pre-Hellenic, but the discoveries of recent years have made it obvious that it may be subdivided into smaller periods, each marking a distinct stage in the development of the civilization of the early occupants of the islands and shores of the Aegean. The principal witness to that development, and to the different characteristics which existed among these people, is the pottery they have left; and while, as has been said, we are not yet able to assign definite dates to the various types of this prehistoric ware, we can divide them, for our present purposes, chronologically into two main groups, the earlier and the later. The former comprises the pottery of Hissarlik (Troy), Thera, Rhodes, and the earliest types of Cyprus; the latter that of Mykenae, the so-called "Geometric," and early "Island" wares. Our knowledge of the second group has advanced rapidly in the last few years, but of the chronology of the first we still have but a vague conception. Speaking loosely, its dates may be stated at 2000–1400 B. C.

The oldest vases found in any of the countries with which

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the Greeks were associated are those unearthed by Dr. Schliemann in the lower strata of his excavations at Hissarlik, the site of Troy. Whether made by the ancestors of the Greeks, or by a people closely affiliated with them, they certainly represent the earliest type of culture of the race to which the Greeks belonged, and therefore all histories of Greek ceramics begin with a description of them. Hissarlik vases.

The vases of this class are extremely primitive; still, they are not suggestive of first attempts. Those found at Hissarlik were evidently made for daily uses, not for exhibition or as offerings to the dead. They are mostly hand-made, never painted, the surface being polished by rubbing and glazed by some process in the baking. The fundamental shape of the vases is usually very simple, the sphere being one of its commonest forms; but by the addition of curving mouths and handles, and of ornaments rudely modelled and attached to various parts of the body, all sorts of curious forms are produced, one of the most characteristic being a rough semblance to a human figure, with features modelled upon the neck of the vase, and breasts upon the body. When the vases are decorated, which is rarely, the decorations consist of small linear designs, usually angular, scratched in the clay with a blunt tool. The fact that specimens of this ware were found in several different layers of the ruins at Hissarlik indicates that it continued to be produced for several centuries substantially without change in type.[1]

Specimens of pottery of characteristics similar to the Trojan have been found in several of the islands of the Aegean and the eastern Mediterranean. While these resemble the Trojan ware, they are of different clay, and sufficiently individual to be distinguished from it and from one another. As a rule they are evidently not importations from a common source, but the independent products of a similar state of civilization by various members of the same race, developing in

[1] At present we have no specimens of this ware in our collection; but for further knowledge of it the student is referred to Schliemann's *Ilios* (1881) and his *Troja* (1884), and to the first chapter of Dumont and Chaplain's *Céramiques*, where it is fully illustrated.

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different localities. Notable among these are the earliest types found in Cyprus. The characteristics of Cyprian pottery will be described in their proper place; but it may be stated here that among the earliest of the Cyprian types is one which, in form and to a certain extent in decoration, bears a close resemblance to the Trojan vases, though of a more advanced technique. The vases of this class are either red or black, the color being plain in both cases. They are almost always decorated profusely with linear patterns, the lines being heavily incised and generally filled with a white paste to make them show more distinctly. Specimens of these may be seen in Case 2.[1]

Earliest Cyprian ware.

Another group of early prehistoric ware is that found in the island of Thera (Santorin), one of the most southerly of the islands of the Aegean. The number of vases of this group found up to the present time is not large, but they are of special importance in the early history of the art, because they can be dated with some degree of proximity, having been found in graves which were buried under a volcanic eruption supposed, on geological evidence, to have taken place about 1800–2000 before Christ. The stratum of soil resulting from this eruption completely separates these graves from the remains of the historic period.

Theran vases.

These Theran vases have more variety of shape than those above described, are generally wheel-made, and are flattened on the bottom to enable them to stand up. The clay is that of the island, pale, rather coarse, and contains foreign substances. The decorations are painted in red, brown, and black, and are usually motives from nature, such as animals, and more especially plants.[2]

Of the other islands in which examples of the earlier pre-

[1] A comparison of the illustrations in chapters 6 and 7 of Schliemann's *Ilios* with the vases in this case, especially those on the upper shelf, will show the similarity. For a critical description of the vases of this type from the islands of the Aegean and also from Cyprus, the student is referred to Dümmler's *Mittheilungen von den griechischen Inseln*, in the *Mittheilungen des deutschen Instituts in Athen*, XI, 1886, pp. 15 ff., and 209 ff.

[2] These vases are described and illustrated by Dumont and Chaplain, *ubi supra*, chap. ii, plates I & II.

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historic groups have been found, the most important is Rhodes, where, at Ialysos in 1873, forty-three vases were discovered intact. These are similar to the Theran in style, but are distinctly more developed technically. The paste is fine, the forms are better, and the vases are glazed. The decorations are painted, like those on the Theran ware, and of a similar type, marine animals and plants forming the most popular subjects, as they did in other localities of the early Aegean civilization. Here again we have material for estimating the date, for with these vases was found a scarab bearing the cartouche of Amenhotep III., who reigned at the end of the sixteenth century before Christ. Consequently, these vases could not have been earlier than his time, though it is of course possible that they were later.[1]

Earliest Rhodian vases.

Before passing to the later group of prehistoric Greek ware, attention must be called to the early Italic pottery, of which there are specimens in Case 1 A. Although the actual date of these may be much later than that of the vases which have been described, they are the product of a civilization as primitive as the oldest of them. They are the work of the ancestors of the Romans, as is now commonly agreed, and our examples come from the two most famous cemeteries in which they have been found, one, that of the *Pascolare*, on the shores of the Alban Lake, the other on the Esquiline, within the line of the Servian walls.

The vases from the Alban cemetery were found in graves which had been buried under three eruptions of the Monte Albano, and probably belong among the most ancient specimens of pottery found in Italy. Those from the Esquiline resemble them, the chief characteristics being that they are hand-made, of coarse, heavy, red clay, generally small, colored a dirty black, and imperfectly baked and glazed. The forms are primitive and usually simple. The decorations, when there are any, are incised, not painted.[2]

[1] On these vases see Fr. Lenormant, in the *Gazette Archéologique*, 1879, pp. 197 ff.; pls. XXVI & XXVII; and Dumont and Chaplain, III, pl. III.

[2] There is an account of the Alban cemetery and its discovery in Lanciani's *Ancient Rome*, chapter ii.

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We come now to the second, or later, group of prehistoric types, of the chronology and characteristics of which we have much more satisfactory knowledge than of the earlier. Of this group we shall describe first the so-called "Mykenae" ware. The vases of this class derive their name from the fact that they were first found in large numbers during the excavations of Dr. Schliemann at Mykenae, where they prevailed to the exclusion of other types so completely as to lead to the belief that they were of local manufacture. The same type was also found abundantly in the ruins of Tiryns, only a few miles distant from Mykenae, and specimens have been brought to light elsewhere in that district. The same kind of pottery, however, has been found, although less abundantly, in many other Greek settlements, especially among the eastern islands of the Aegean, in Cyprus, and even in Egypt. It is at present a question whether they all originated in Mykenae and that vicinity, or whether there were several places which produced them. The fact, however, that by far the greater number have been found in the immediate vicinity of Mykenae is sufficient warrant for the name which has been given to them, and affords good reason for believing that this was the most important, if not the only place of manufacture.

Mykenae type.

Mr. Flinders Petrie, who has recently made careful studies of the civilization illustrated at Mykenae and other similar sites, has substituted the name Aegean for Mykenean, in describing these and other works of their period, finding the latter name too restricted. It is due to his investigations that it is now possible to fix an approximate date for these vases, since he has found specimens in Egyptian tombs which can be dated with a considerable degree of accuracy. From his deductions it appears that the Mykenae style of pottery flourished from about 1400 to 1100 B. C., the period of its highest development being about 1250. In other words, this ware is several centuries older than the age of Homer, and it also antedates, by a considerable period, the Dorian invasion.

Certain advances noticed in the technique and decoration

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of these vases has led to their division chronologically into two classes. The earlier of these is either of a fine, reddish clay, highly polished, with linear decorations painted in either violet, red, or white, or a pale greenish yellow clay, decorated with violet. In both cases the decorations are always painted, not incised. The later group, which is by far the larger and more important of the two, and to which our specimens in Case 1, Nos. 1 to 6 belong, shows that the art of Mykenae at its highest period was by no means primitive, and that it represented a civilization which, for its time and surroundings, was far advanced. The clay is fine and carefully purified, the forms are simple, and although rarely graceful are well adapted to their purposes. The vases are light in weight, and have a firm, lustrous glaze. The color is either a greenish yellow or a warm pink, and the decorations are painted either a bright red or a color which, according to the firing, runs from red through brown to black. These decorations are based upon linear motives, with an inclination on the part of the artist towards wavy rather than angular lines, so that his ornaments developed into spirals; and, as in the Theran and early Rhodian styles, both animal and vegetable forms of marine life are common. Birds, fishes, and other animals are represented on these vases, but as yet only one or two instances of the human figure have been found. According to the system of decoration employed, this second group of Mykenae ware has been subdivided into two classes, — an earlier, in which the vase is generally covered with a florid pattern, borrowed from sea plants and animals, and a later, in which the decoration is more sober, and usually confined to linear forms.[1]

Another important type of later prehistoric vases is that which from its decoration is known as the "Geometric"

[1] The most important works on the Mykenae ware are those of Furtwängler and Löschke, *Mykenische Thongefässe*, Berlin, 1879; *Vorhellenische Thongefässe aus dem Gebiete des Mittelmeer*, Berlin, 1886. It is also illustrated in Schliemann's *Mycenæ*, 1878, and his *Tiryns*, 1885. The essays of Mr. Flinders Petrie referred to above, regarding the date of this ware, are *The Egyptian Bases of Greek History*, in the *Journal of Hellenic Studies*, 1890, pp. 271 ff., and *Notes on the Antiquities of Mykenae*, *ibid.*, 1891, pp. 199 ff.

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style. Its chief seat of manufacture was Athens, and from the fact that its largest and most characteristic examples have been found in the vicinity of the Dipylon Gate — outside of which was the principal cemetery of the city — it is also referred to as the Dipylon style, though this name is properly applied only to one class of geometric vases. The geometric type is easily distinguished from the Mykenean and Theran wares, to which it offers a complete contrast in many particulars. The clay is always of a pinkish tone; its shapes are primitive and of considerable variety; its size varies from the very small, like Nos. 8 and 9, in Case 1, to the colossal, one specimen of it, in Athens, measuring four feet in height. Its most distinguishing feature, however, is its system of decoration, which, instead of being taken from plant or animal life, consists chiefly of various combinations of lines into meanders, zigzags, groups of concentric circles, triangles, etc., whence it derives its name. In the later specimens, zones or friezes of men and animals begin to appear among the geometric patterns; and in these we see the first stages of that system of decoration which became universal in the best periods of Greek ceramic art.

Geometric style. Dipylon vases.

The dates of this ware are uncertain, but there seems no doubt that it is of later origin than the Mykenae style; and it probably attained full development after that declined, that is to say, towards the year 1000 B. C. It flourished for a long time, although other styles grew up about it, and did not disappear altogether until the end of the seventh century, if not later.

Although associated principally with Athens, geometric vases have been found in many other localities, in some cases having been evidently imported, as, for example, the superb specimen from Cyprus in the Metropolitan Museum of New York, published in Cesnola's *Cyprus*, pl. XXIX, but in others they were apparently a local product which was strongly influenced by the Athenian style. Our collection includes a number of interesting pieces of this ware, in Case 1, some of which were unearthed in Athens itself (Nos. 7 to 10). One

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large specimen (No. 11) is from Crete, and one (No. 13) from Thebes.[1]

The geometric style was also developed in the Greek colonies in lower Italy, and a comparison of our specimens of the Italic geometric ware, Nos. 15 to 18, with that of Athens will show at once the difference between the two.[2]

During the period in which the Dipylon style was passing through its development in Athens, a number of distinctive types were growing up in other localities, especially among those islands in which the influence of Oriental art was strongly felt, and, side by side with this, the purely Greek spirit was making its first efforts to assert itself. In the island of Rhodes there flourished a type in which the decorations were both profuse and elaborate, consisting of large flowery patterns, and bands of animals, among them sphinxes, chimaeras, griffins, and other Oriental creations, the faces being always drawn in outline, the bodies in solid color, and the background filled with rosettes, stars, and other devices, apparently borrowed from Eastern designs. At the same time the forms are simple; and certain of them, like the amphora and kylix, show the first stages of the shape which in its developed form was maintained throughout the best periods of Greek art. Both this characteristic and the manner in which the decoration is distributed over the surface are distinctly Hellenic, and supply the link between the historic and the prehistoric styles of Greek pottery. The Rhodian ware seems to have flourished principally in the eighth and seventh centuries before Christ, and the later vases of this

Rhodian style.

[1] On the vases of the Dipylon style see especially Croker, *Die Dipylonvasen*, in the *Jahrbuch des archäologischen Instituts*, 1886, pp. 95 ff., and authors quoted by him. Also an essay by G. Hirschfeld, *Vasi arcaici atenesi* in the *Annali dell' Instituto*, 1872, pp. 131 ff. The colossal vase in Athens referred to above is described in this essay, and illustrated in the *Monumenti*, IX, pls. XXXIX & XL.

[2] A curious development of the later geometric ware of Athens, in which the usual patterns are combined with animals, in the "island" style, has been found in a group of vases excavated from tombs in and about Phaleron, the early port of Athens. Of these we have no specimens, but their characteristics may be studied in chapter viii of Dumont and Chaplain's *Céramiques*, pp. 101 ff., and more in detail in an essay by J. Böhlau, *Frühattische Vasen*, in the *Jahrbuch des archäologischen Instituts*, 1887, pp. 33 ff., pls. III, IV, & V.

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style bring us definitely within the historic epoch, as upon them inscriptions begin to appear, showing that the Greek alphabet was already in use. The most important of these later vases is illustrated in Salzmann's work (see below), pl. LIII. The inscriptions on it are dated by Kirchhoff at the beginning of the sixth century B. C.[1]

The "Melian" style.

Another and contemporary style is that known as the "Melian," from the fact that the few examples of it hitherto found are traced with some probability to the island of Melos. On these the human figure plays a prominent part, though drawn by a primitive hand. The faces, as in the Rhodian ware, both of the human figures and animals, are usually drawn simply in outline upon the natural color of the vase. In these vases we find the beginnings of the illustrations of Greek mythology, though the subjects are expressed in types which show that the Greek artists were still largely dependent on their Oriental models.[2]

Cyprus.

Cyprus was one of the most prolific islands in the production of pottery, from the earliest times down to a late period, and it produced a number of types which are quite distinctive, both in form and decoration. Lying as it does at the eastern end of the Mediterranean, in immediate proximity to the centres of Egyptian and Oriental civilization, and being rich in metals, especially copper, it possessed a flourishing population centuries before the beginning of Greek civilization. Perrot, in his account of Cyprus,[3] fixes the date of the Greek colonization of the island in the tenth and ninth centuries B. C., at which time it appears to have been occupied entirely by Phoenicians. The relations between the old and new settlers were more friendly than in most of the sites occupied by the Greeks, and consequently the art which developed there was strongly tinctured with Phoenician tastes and ideas. Nevertheless, in the early centuries of their his-

[1] The principal work upon the Rhodian ware is that of Auguste Salzmann, *La Nécropole de Camiros*. It is also described at length by Dumont and Chaplain, chap. x.

[2] For the characteristics of the Melian type see Conze's *Melische Thongefässe*, Leipzig, 1862.

[3] Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*, III, p. 495.

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tory the Cypriote Greeks developed as markedly as all others of their race, both politically and intellectually. In the archaic period of sculpture, their artists were very productive, and great numbers of statues have been found in the excavations of General di Cesnola and others, which show the characteristics of early Hellenic art, combined in a curious way with Oriental peculiarities. Dr. Max Ohnefalsch-Richter, to whose investigations we are indebted for a beginning in the determination of the chronology of the arts of Cyprus,[1] believes that this artistic development continued uninterruptedly until the beginning of the fifth century B. C., when in the wars between the Greeks and Persians, the Cyprians chose the Oriental side, and therefore remained isolated from the Hellenic world for a century or more. As a consequence, their artistic production either ceased altogether for this period, or was continued by the reproduction of their archaic types. Certainly development stopped, and when it revived, in the fourth century, Cyprus, like the rest of Greece, succumbed to the overpowering influence of Athens. The sculptures of the island which can be attributed to the fourth century are modelled closely after Attic types.

As it was with sculpture, so it was, presumably, with pottery, though of the latter there are several Cyprian types which are much earlier than the beginnings of Greek sculpture, and indeed than the Greek colonization of the island. Reference has already been made to one type resembling that found at Hissarlik. This ware, characterized by its red or black color and its incised decorations, which consist of zigzags and geometric patterns usually covering the vase, is probably the oldest produced in the island; but an examination of the specimens on the upper shelf of Case 2 will show that there is a great difference in merit among them, some being much more perfect, both in shape and finish, than others, a circumstance which indicates that this style was popular for a long period, during which it underwent considerable development. It undoubtedly continued to be produced after other styles grew up.

[1] *Kypros, the Bible and Homer*, by Max Ohnefalsch-Richter, Berlin and London, 1893.

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Contemporary with the Mykenae ware, and with some resemblance to it, was another Cyprian type, usually pale yellow in color, and decorated with combinations of lines and zigzags in brown or red, the shape of the vase being as a rule fantastic. These vases frequently have numerous small rings, modelled in the same clay, upon various parts of the neck and body. A favorite form of decoration on them consists of parallel bands of triangles composed of cross-hatched lines.

The most characteristic types of Cyprian vases are of pale yellow, decorated either with groups of large concentric circles, frequently painted upon the sides or front of the vase, instead of encircling it, or with pictures in which fantastic animals play a prominent part. The commonest form of these vases is the round jug, with a small neck and mouth. The shape of the body varies from the squat or spherical to the oval, the latter being either upright or horizontal, as the case may be. According to the results of Richter's investigations the vases of this class belong in the period 1000–600 B. C. In the pictorial decorations the influence of the Orient is forcibly apparent, Assyrian and Phoenician motives being much more prominent than those of Greece. Curiously enough, human figures disappear altogether at the very period when they begin to form the principal theme upon pure Greek vases, that is, in the seventh century B. C.[1] The concentric circles, sometimes combined with animals, but never with human figures, continue to appear down to the fifth century, and in a few cases even to the fourth.[2]

To the same period belong the red vases decorated with concentric circles, of which we have a number of examples in Case 2.[3]

[1] Ohnefalsch-Richter, *Kypros*, German edition, p. 367.

[2] *Ibid.*, p. 365.

[3] On Cyprus and Cyprian art, the best works are Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*, Vol. III, *Phénicie. Chypre* (of which there is an English translation); Max Ohnefalsch-Richter, *Kypros, the Bible and Homer*, 2 vols., Berlin and London, 1893 (especially the explanation of the plates, at the end of the volume of text); and L. P. di Cesnola, *Cyprus* (chapter on pottery by A. S. Murray). Accounts of the English excavations in the island are given by Messrs. E. A. Gardner, Hogarth, Tubbs, and Munro in the *Journal of Hellenic Studies* for 1888 and the following years.

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The earliest style which belongs entirely within the historical period is the so-called "Corinthian," but before describing this a word must be said about a numerous class of small vases which resemble the Corinthian, though they apparently represent an earlier stage of art, and hence are designated by Furtwängler as "Proto-Corinthian." This name is somewhat misleading, inasmuch as it implies a closer connection with the Corinthian ware than has yet been established for the vases to which it is applied. Their origin has not been determined, and there is scarcely any other early pottery which has been found in such widely different localities, in the mainland of Greece, the islands, and also in Sicily, lower Italy, and Etruria. In Case I will be found a number of examples of it, Nos. 19 to 28, which are characteristic of the size, shapes, and decorations of this class as a whole. The vases are generally small, thin, and delicately made, and the clay is always pale, either yellow or pink. The decorations are usually linear, in brown or red, but bands of running animals like those on No. 19 are common, and a few specimens of human figures have been found. Even mythological subjects appear, though up to the present they are rare.[1]

"Proto-Corinthian" vases.

According to Dümmler this style is as old as the Dipylon, but it seems to have flourished principally in the eighth and seventh centuries, before the Corinthian became important. It continued, however, to be manufactured during the period of that style, and indeed after the rise of the black and red vases, since examples of it have been found which date as late as the sixth century, and possibly even the fifth. Our little amphora, No. 27, probably belongs among the latest specimens, for while the decoration is distinctly that of the proto-Corinthian type, the shape of the vase is that of the best amphorae of the black-figured style.

The most striking peculiarity of the Corinthian style is the

[1] The best example of this class yet found is in Berlin, published by Furtwängler in the *Archäologische Zeitung*, 1883, p. 153, pl. X, No. 2. It represents Herakles attacking the Kentaurs, with a strong resemblance to our relief from Assos of the same subject. On the vases of this class see also Dümmler, *Jahrbuch*, 1887, pp. 18 ff., and authorities there quoted.

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almost purely Oriental character of its decorations. Hence it is frequently cited as an illustration of the influence of the Orient upon Greek art generally, at a certain epoch; but its true significance seems to be more specific, and to indicate rather the influence of the Orient upon one particular city, as the ware was evidently not produced generally throughout Greece, nor was it sold to the exclusion of other and more Hellenic types during the period of its production. Although it has been found in various places in Greece and Italy, the indications are strongly in favor of a common origin, and that at Corinth itself or its immediate vicinity. Many of the best specimens of it have been unearthed in and about Corinth, and it was undoubtedly exported thence to Sicily and Italy, where it was extensively imitated, the imitations being now generally classed as Italo-Corinthian ware. The date of its origin is unknown, but is probably not much earlier than the seventh century. It flourished principally in the seventh and sixth centuries, although it continued to be made later, still with its archaic characteristics. It may be said here, with regard to every style of the historic period, that while the date of its origin can be determined at least within a generation, the period of its disappearance is difficult, if not impossible, to fix; for it is not to be understood that any one of the styles we are now describing succeeded another in the sense that the older ceased as the newer appeared. It has been proved by the contents of many graves that earlier and later types continued to flourish side by side, frequently for a long period; and the ultimate displacement of one by the other cannot always be dated with our present knowledge.

Corinthian style.

The characteristics of the Corinthian ware are as follows: The clay is a pale yellow, with either a greenish or a brownish tinge. It does not have a high lustre, and the glaze is generally of an inferior quality. The vases are never colossal; in shape they usually show a tendency towards spherical and squat forms. The decorations are occasionally stripes or lines, but the most characteristic are bands of figures, usually animals borrowed from Oriental works of art, such as lions,

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bulls, and fantastic creatures, sphinxes, human-headed birds, and the like. Human figures occur, and even mythological scenes, in the later specimens of the style. The figures are always strongly Oriental in character, painted in a black silhouette, with certain portions picked out in red or violet; and in this ware, for the first time, we find the artists indicating the details of their figures by means of incised lines, lightly drawn with a sharp tool, a practice which became general in the following epoch. The field, or ground surrounding the figures, is scattered with rosettes, stars, flowers, and other devices, which have no other object than that of filling the space and making the band a solid piece of decoration. Our collection of this ware, in Case 1, though containing no piece of exceptional importance, is admirably representative of its average character.

While Corinth was producing its peculiar pottery, and exporting it to all parts of the Greek world, other cities were manufacturing wares of their own, which also found a market in many places. We have already seen that the Rhodian and the so-called proto-Corinthian vases continued to be made in this period; and among the other types which have attained prominence those of Naukratis and Cyrene must be mentioned.

Naukratis.

Naukratis, a Greek colony on the delta of the Nile, was founded about 650 B. C. That its commerce quickly became extensive is testified by the remains which have been found there by Mr. Flinders Petrie, and include almost every type of Greek pottery made, from the time of its settlement to the Roman Empire; but the amount and character of its influence upon Greek art, which was just developing when the colony was established, cannot be fully determined until the site shall have been more thoroughly explored. As a stepping-stone between Egypt and Greece, we should expect to find it one of the mediums through which Egyptian ideas found their way into the Greek world. In fact one early type of Greek sculpture, the so-called "Apollo," which is strongly Egyptian in character, has been traced with

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great probability to Naukratis. In this respect, however, the pottery thus far unearthed there has been disappointing. It bears no evidence of having influenced the development of the later characteristic wares of Greece or of having assisted in any way in that development. In fact it seems rather to have been influenced by other wares. At the time when the colony was established, Corinthian pottery was at its height, and, as remarked in the Introduction to our Naukratis fragments, p. 207, the potters of Naukratis seem to have adopted that style as a part at least of their decorative scheme. The resemblance between a certain class of Naukratis vases and those of Rhodes is very close, but which, if either, borrowed from the other is yet to be shown. Yet Naukratis did produce one type which, though it had no effect upon other Greek types, is interesting and individual. This is its white ware.[1] The red clay is covered with a slip which is generally pure white, and on this the decorations are painted in dark brown shading to yellow. The interior or reverse side is sometimes black, with lotos and other patterns in white and red, sometimes white with linear decorations in brown and yellow. The fragments of this ware are frequently of extreme delicacy and lightness.[2]

Cyrenaic type.

The Cyrene pottery, like that of Naukratis, is white, — that is, the red clay is covered with a white slip, and the surface is usually entirely covered with decorations, which are drawn in black, sometimes with liberal touches of red, the details being incised. On the outside of the vases these decorations consist mostly of narrow bands of geometric and plant motives, carefully drawn, with one or two bands of figures around the middle of the larger specimens, such as amphorae. Characteristic of this ware are its drinking-bowls, the interiors of which are decorated with large round pictures, the subjects being generally either convivial or mythological.

[1] See p. 209, Nos. N 1–N 49. The specimens are in the Egyptian Room.

[2] On the pottery of Naukratis, see Flinders Petrie, *Naukratis*, two volumes, London, 1886, 1891; and especially the essays by Cecil Smith, in Vol. I. pp. 47 ff., and E. A. Gardner, in Vol. II, pp. 38–54; also E. A. Gardner, *Two Naucratite Vases*, in the *Journal of Hellenic Studies*, 1887, p. 119; and Pottier, in Dumont and Chaplain, chap. xix, pp. 293 ff.

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The Cyrenaic type is closely allied to the Naukratian, but is apparently an independent production.[1]

We turn now to Athens, which was gradually assuming the lead in the ceramic art, as she was in all others. Her extensive commerce gave her potters an opportunity of studying and comparing the wares produced in all parts of the Aegean and the Mediterranean; and with the unerring instinct for form and the intellectual breadth which always characterized the Athenians, they were quick to appreciate and adopt what was best in each, thus laying the foundation for a style which was to be much better than any. Not satisfied with the natural color of the clay, they began to intensify it artificially (see p. 34); but, more than this, the Athenian potters seem to have been the first to realize the fact that dignity is an essential element of the beauty of a vase, whether it be large or small. Some sense of this instinct was expressed in the colossal specimens of the Dipylon style described on p. 8; but in the sixth century they began to apply the principle on a much higher plane, by reducing the variety of shapes to a comparatively small number, stripping them of all ornamentation which could disturb the simplicity of the form, making this rely for its effect upon no other qualities than subtlety and vigor of outline, and reducing the colors to the sober black and red. The result was that by the end of the sixth century the pottery of Athens had practically driven all others from the market; and for nearly two hundred years her potters set the styles for the whole of Greece, and held, to a great extent, the monopoly of the export trade. We find superb specimens of their art alike upon the shores of the Black Sea and in the cemeteries of Etruria, and, with rare exceptions, to the exclusion of all but local wares and imitations. There were other centres of

Early Athenian ware.

[1] For the characteristics of the Cyrene type the student is referred to an essay by Puchstein, *Kyrenäische Vasen*, in the *Archäologische Zeitung*, 1881, pp. 217 ff., and pls. X–XIII; and Pottier, in Dumont and Chaplain, chapter xix. The most famous example of the group is the so-called "Arkesilaos" cup in the Bibliothèque Nationale at Paris, published best by Babelon, *Le Cabinet des Antiques à la Bibliothèque Nationale*, pl. XII.

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production, notably among the Greek colonies in southern Italy, but until a late period their productions were modelled closely upon those of Athens.

Chalkidian vases.

A possible exception to this rule, belonging to the period when Athens was beginning the development of the style which was to be distinctively her own, is a small group of vases, chiefly amphorae, which have been identified as Chalkidian by the inscriptions upon them; though whether they originated in Chalkis itself, or in one of its flourishing colonies in lower Italy, is not yet known. In shape and in decorations these vases bear a close resemblance to the early black-figured ware of Athens. Certain minor differences have been pointed out, as, for example, that on the Chalkidian amphorae there is usually a band of diagonal zigzags around the body, just above the rays which encircle the bottom; but this band does not always exist, and until we are furnished with better materials for comparison than have yet been published, the inscriptions must remain the principal means of distinguishing the Chalkidian vases from others like them. These present certain marked differences from the inscriptions on early Attic vases, namely, the Γ is always curved like a C; the Λ is always pointed at the bottom, ⅃; + is used for Ξ; and ⅄, ⅂, or Ψ for X. The drawing on these vases is always spirited, and the designs have the quality of original work, not imitations.[1]

The beginning of the independent movement at Athens appears to have taken place during the second quarter of the sixth century. Previous to that the Athenian potters were strongly influenced by other styles, and especially by that of Corinth; though even from the time of the Dipylon type they seem to have had a greater preference for human figures, and for the illustration of myths in the subjects which they chose for decoration, than the potters of any other city. On

[1] On the Chalkidian Vases see Kirchhoff, *Studien zur Geschichte des griechischen Alphabets*, 4th edition, pp. 122 ff., who first identified the group; also Pottier, in Dumont and Chaplain, chap. xviii; and von Rohden, in Baumeister's *Denkmäler*, Vol. III, p. 1966. A special work upon the subject, by G. Löschke, is now (1893) in course of preparation.

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the earliest Attic vases which show Corinthian influence, we find some of the most interesting illustrations of Greek mythology which have come down to us. The best example of this class is the famous François vase, in the Museo Archeologico of Florence,[1] which is proved to be of Athenian origin by the inscriptions, which are in Attic letters, and by the illustration of distinctively Attic myths upon it. Here the influence of Corinth is betrayed by the squat form of the vase, by the division of the decorations into several bands of equal importance, and by the introduction of winged and other animals, drawn in the "Oriental" style. These animals, however, are subordinated, and the greater part of the vase is taken up with a series of pictures illustrating some of the most purely Greek legends. The vase bears the signatures of its maker, Ergotimos, and its decorator, Klitias.

In our collection there is an interesting example of this transition from the Corinthian to the black-figured style of Athens, a so-called "Tyrrhenian" amphora in Case 4, No. 308. Its decoration is distinctively Corinthian, being divided into four bands, and consisting of the usual sphinxes, lions, and human-headed birds, with a few human figures on the neck. The background of each band is filled with flowers, in the Corinthian manner, the lowest band being decorated with rays, a pattern which was used almost without exception for this part of the vase in the black-figured style. The clay, instead of being yellow, is reddish, and of a tone which suggests Athenian origin. In this again the transition from the earlier to the later type is shown, the clay being deeper in color than the earliest Attic vases represented in Case 1, but not so deep as that of the other vases among which it stands. Its maker had probably already begun to use the artificial mixture of which we have spoken. The form of the vase is poor, the neck being too large and the shoulder weak; but having reached this point, it was not long before the Athenian potters carried their art to a degree of perfection represented by the best specimens in Cases 4 and 5. The clay rapidly

[1] Published in the *Monumenti dell' Instituto*, IV, pls. LIV–LVIII, and in many handbooks.

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became richer in tone; the middle band of decoration grew constantly wider, at the expense of the others, until they became mere borders above and below it, with occasionally a minor band on the shoulder or the neck. The shape developed in grace and vigor, and on the larger vases the artist, instead of surrounding the body with his band of figures, divided them at the handles into two groups, each representing one scene. The quality of the paint or glaze was improved, until it became a rich, lustrous black, of perfectly uniform surface, and with this the figures were drawn in silhouette upon the deep orange-red of the background. The flesh of the women was always painted white; that of the men was left black. Details were indicated in the silhouette by means of finely incised lines, and the effect of the drawing was heightened by red and white as accessory colors, though the use of these gradually declined as the art progressed.

Black-figured style.

A singular convention which was practised through all the stages of the black-figured style was that of making the eyes of all female figures, whether women or animals, almond-shaped, and those of male figures perfectly round. The eye was always drawn in full front, even although the face was in profile. In the early stages of the style the garments were commonly decorated with patterns, either incised or picked out in colors, but the artist did not attempt to draw folds, leaving the draperies in stiff, solid masses. This fault was gradually corrected, and in proportion as the skill in representing folds increased, the patterns diminished.[1]

Soon after the character of the black-figured style became established, its decorative system was divided into two classes. In its first stages, as we have seen, the entire body of the vase was left red, the only black parts being the figures and other decorations; but while the style was still new, variety was introduced by painting the vase black, and leaving only a panel or band of red for the decorations. This innovation did not drive out the older style, but the two developed together and under the same conditions. Therefore, it is not

[1] For the technical characteristics of this style see the second part of the Introduction, p. 41.

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to be inferred that a vase painted black is necessarily later than one of which the body is left red. The shape of the vase and the character of the drawing are the best tests of its age, and these show that several of the black vases in Case 5, Nos. 311 and 312, for example, are earlier than such pieces as 320 and 321, in Case 4.

With the appearance of the black-figured ware there comes a new element into the study of Greek vases, the importance of which is becoming more recognized every day. This is the signature of the maker or designer of the vase, a subject which is being actively investigated at the present time, and with valuable chronological results. There are a few scattered examples of signatures on the types immediately preceding the black-figured, but with the development of this they became quite common. By their means the characteristics of the styles of many Athenian potters have been determined, and the fact established that potters, like sculptors, sometimes handed down their art from father to son, thus creating a sort of family school. Artists' signatures.

The practice of signing vases appears to have been common in Athens during the sixth century and the early part of the fifth, but to have been rarely followed elsewhere, and to have been practically given up when the red-figured style, to which we are now coming, attained perfection, though there are a few instances of later signatures. An account of the artists whose names are now known would carry this Introduction far beyond its intended limits, and is not necessary here, as there are so few signed specimens in our collection ; but for the benefit of students who may wish more detailed information on the subject, a list of Greek potters, with a statement of the styles in which they worked, is given in Part III, compiled from Professor W. Klein's valuable book *Die Griechischen Vasen mit Meistersignaturen* (second edition), Vienna, 1887.

While it is true that both types of black-figured vases which have just been described were manufactured contemporaneously, there is no doubt that those painted black with a red panel gradually gained in favor at the expense of the others,

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and this led, by a natural process of evolution, to the next important stage in the history of Greek pottery, the introduction of the red-figured ware. In this, the old colors were retained, but with their relations completely reversed. In other words, the figures, instead of being painted black upon a red ground, were red upon a black ground. The method by which this effect was obtained is explained in the second part of the Introduction, and it only remains here to trace the history of this style, which carried Greek pottery to the highest point of its development, and was retained, almost exclusively through its decline, until wheel-made vases disappeared altogether.

Red-figured vases.

Until recently it was believed that the red-figured vases originated in the period immediately following the Persian wars, and their appearance was regarded as one of the indications of the new spirit with which the art of Athens was inspired as a result of her victories. Investigations of late years, however, have shown that the style came into existence much earlier; and its origin is now generally attributed to the time of the Peisistratids, that is, the last quarter of the sixth century B. C.[1] At the time of its appearance, art in general was already well advanced, and therefore we cannot trace a gradual transition from the black to the red figured vases, as we have done in the earlier styles. It seems to have been adopted substantially in the form that it always retained, although there are a few vases, especially of the kylix type, in which a kind of evolution may be observed, the figures on the outside being red on black, and those on the inside black on red.

Severe style.

It is chiefly in the character of the drawing that we can follow the development of this style. On its earlier specimens, the class which is known as the "Severe red-figured style," the figures are still quite archaic. The faces are almost always in profile, the eye invariably *en face*. The

[1] On the date of the red-figured style see Studniczka, in the *Jahrbuch des archäologischen Instituts*, 1887, pp. 159 ff.; Dümmler, *Jahrbuch*, 1887, pp. 168 ff.; Furtwängler, *Sammlung Sabouroff*, the Introduction to the Vases, p. 3, also his *Berliner Winckelmannsprogramm*, 1890, p. 38; von Rohden in Baumeister's *Denkmäler*, Vol. III, p. 1984.

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distinction between male and female eyes which characterized the black-figured style disappears altogether, all eyes being long and narrow. The incised lines also disappear entirely, giving place to equally fine lines in black. The hair is painted a solid black mass, with a sort of fringe of fine lines indicating the ends; and to separate it from the background a narrow red line is left around it. In the earliest vases of the style, this line is a sharp zigzag; later it becomes a simple curve which follows the shape of the head. The beard is always pointed, and the moustache is a small line drawn around the upper lip. The faces have little variety of expression, but great attention is paid to the representation of muscles and muscular action, doubtless under the influence of the sculpture of the period. The draperies are drawn with an abundance of symmetrical folds, which as a rule do not fall naturally, but are stiff and mannered.

In the black-figured style the pictures are usually of mythological subjects, but in the severe red-figured vases scenes from the daily life both of men and women, the palæstra, the school, the banquet, and the household, become common, under the influence, it is supposed, of Epiktetos, one of the great vase-painters of this period.

We have the names of a number of the masters of the severe style, the most famous among them being Euphronios. Our Museum is fortunate in being able to exhibit, as a loan, one of the ten extant vases which bear his signature, No. 388, and from this we can see that in his work the severe style reached its highest point. Though the heads are still archaic, and the figures show the characteristics from which the style derives its name, they are drawn with a hand that is absolutely sure, and the design as a whole fills its space without effort or awkwardness. The distribution of lines and figures over the surface shows a perfect appreciation of the principles of decorative design.[1]

[1] For a knowledge of the vases and masters of the severe style, the student is referred to the important work of Paul Hartwig, *Die griechischen Meisterschalen der Blüthezeit des strengen rothfigurigen Stiles*, Berlin and Stuttgart, 1893. — On the vases forming the transition from this to the fine style, see the essay by Holwerda, *Attische Vasen des Uebergangsstils*, in the *Jahrbuch des archäologischen Instituts*, 1889, pp. 24 ff.

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Early fine, or "heroic" style.

The severe style appears to have lasted until about 460, when a marked and sudden change took place. On the vases of that time the faces lose their archaic character completely and become noble and dignified. The eye is in profile when it should be, the chin is short and round, and the body is drawn in heroic proportions. Dignity is the quality which chiefly characterizes both the figures and the subjects. The action, which in the severe style is often violent, is here always sober and restrained; and the indescribable calm, to which the sculptures of the period owe much of their impressiveness, is also strongly felt in these vase-paintings. The figures display much more individuality than those of the severe style, and the artists evidently aimed especially at the representation of character.

This abrupt transformation must naturally have been due to some especial impulse, which is now generally agreed to have been the influence of the great painter Polygnotos, who came from Thasos to Athens about the year 463.[1] Although none of his paintings have been preserved, even in copies, we have in various authors some account of his style and of his influence upon Attic art. Both in the subjects he chose and in his manner of treating them, his tendency was evidently idealistic. Aristotle esteemed him the greatest of all Greek painters, and speaks several times of the "ethic" nature of his work, referring to his practice of illustrating the character of his subjects rather than their emotions. Technically his paintings seem to have had the same broad, masterly qualities that distinguished the art of Pheidias. It was natural that the vase-painters should have felt the influence of such men as quickly as other draughtsmen, and it is extremely interesting to observe how immediately their work reflects the change which came over the greater arts with the advent of these two masters. This is the beginning of what is known as the "Fine style" of red-figured vases, and we have an excellent example of its characteristics in the superb Orpheus vase, Case 6, No. 432. (See the frontispiece.)

[1] This attribution of the origin of the "fine style" to the influence of Polygnotos we owe to Dümmler, in the essay cited above. See also Furtwängler in the *Berliner Winckelmannsprogramm*, 1890, pp. 30 ff.

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This is probably one of the earliest specimens of the new style, for the lines of some of the garments still have a reminiscence of archaic art, and in one or two of the figures the eyes are not quite in profile; but the feeling of the greatest period is there, manifested in the beautiful faces, the heroic types, both of men and women, the absolute simplicity with which they are drawn, and the absence of all sensationalism in the method of telling the story. The subject is a tragic one. Orpheus, having spurned the charms of the women of Thrace after the loss of Eurydike, is put to death by them. This offers an opportunity for melodramatic treatment, yet the brutality of the murder is barely suggested. The fact itself is all that the artist has cared to represent, and he has done this without any sentimentality. If there is any exaggeration, it is on the side of calm, not emotion; and in this respect, — in the spirit in which the artist approached his subject, — this vase is a worthy companion of the great sculptures of the Pheidian epoch.[1]

Among the vases of this style is a group which is quite distinctive, both in form and decoration. These are the Nolan amphorae, so called because they have been found in large numbers in the graves of Nola, in Campania. It was formerly thought that they were of Nolan manufacture, but they have been found elsewhere, and it is now believed that they came from some Athenian pottery which made a specialty of this ware. Specimens may be seen in Case 6, Nos. 423–425. These show the characteristic form, glaze, and decoration. The form is always slender, giving the vase a perpendicular character. The handles are sometimes flat, as in our specimens, and sometimes twisted. The glaze is a rich black, distinguished for its brilliancy; and for decoration one side always contains a single upright figure, usually of a youth in a mantle, the other side generally one or two similar figures, also upright, their lines accentuating the character of the vase.

Nolan amphorae.

It is not to be supposed, of course, that all the vase-painters of this time were of equal merit, or that all their works

[1] Other examples of the same style may be seen in Nos. 398, 433–435.

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had the same grandiose character, but even the smaller and inferior vases show the same influence in their technique, if not in conception. The faces, even when poorly drawn, are of the type described, and the draperies have a certain rigidity of line which is not archaic, yet is less free than in the drawings of later vases.

Fine style, later type.

The heroic qualities of the fine style appear to have given place, even during the Periklean age, to others in which a greater refinement of drawing was sought at the expense of largeness of style. The figures become less grand, but more graceful and pretty. The artist is no longer content to leave the hair a solid black mass, but draws it with broad wavy strokes. The lines become exquisitely fine, especially in the draperies, which are drawn with great freedom, though with an extremely delicate touch, and the tendency to make them transparent becomes a marked characteristic. It is surprising that these symptoms of the decline should appear in vase-paintings before they do in sculpture, yet inscriptions on vases of this type prove that they belong in the period 440–430, the very years in which the Parthenon was being completed.[1]

White Attic lekythoi.

In this period, the second half of the fifth century, the white lekythoi decorated in bright colors began to appear. In one sense these are the most distinctively Attic of all vases, for they are the only kind which the Athenians made exclusively for their own use. They are found in large numbers in Attika and its immediate vicinity,[2] but never elsewhere. The fact of their being painted in colors on a white ground does not make them absolutely unique, as vases thus decorated are to be found in the severe style, though they are not common; and in our collection there are specimens of lekythoi with a white ground belonging to the early period of the black-figured style (see Nos. 335, 336, in Case 4). But in all these earlier examples the white

[1] On the date of vases of this class see especially Furtwängler, *Sammlung Sabouroff*, Introduction to Vases, p. 5, and pl. LV, with accompanying text.

[2] A few have been found at Tanagra, in Boeotia, two of ours probably came from Eretria, on the island of Euboea, etc.

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is comparatively hard, and of a greenish or yellowish tint, whereas in the lekythoi of which we are now speaking it is a thin layer of milky white pipe-clay, which, certainly in the majority of cases, is not protected by any glaze or varnish, being easily scratched and soluble in water. This white coating was applied to the shoulder and body after the vase had been through its firing. Its smooth, even surface was obtained by polishing, and upon this the picture was outlined in brown or black, the draperies and other accessories being filled in with bright colors, — brown, red, yellow, blue, violet, and, rarely, green. When the vase is not protected by a glaze these colors are extremely delicate and yield to a slight rubbing. The drawing is always sketchy, and evidently done with rapidity, but it varies considerably in quality according to the skill of the artist.[1]

These lekythoi were used by the Athenians in their funeral ceremonies and anniversaries, being deposited either in or on the graves by the friends and family of the deceased. Hence the subject usually has reference to these ceremonies, the commonest scene being the meeting of two persons in front of a gravestone which is decorated with fillets and other offerings. They continued to be made and used, without material change in style, during the whole of the fourth century at least, and Pottier thinks their disappearance may have taken place as late as the second century.[2] We have several interesting specimens of them, Nos. 450–452, from Athens, and 448, 449, which were found in Euboea, though they are probably of Attic make. The latter two are the oldest, the drawing having the characteristics of the early period of the fine style. No. 448 has an especial archaeological interest because of the inscription Λίχας καλός between the two figures, which evidently refers to the deceased. Personal inscriptions of this kind are rare on these lekythoi.[3] No. 450 shows a later

[1] On the history, purpose, and technique, of the white lekythoi, see the excellent monograph of Pottier, *Lécythes blancs attiques*, Paris, 1883, and the essay by Furtwängler in the *Archäologische Zeitung*, 1880, pp. 134 ff.

[2] *Ubi supra*, p. 3.

[3] They are in fact so rare that Pottier, p. 115, says they never exist.

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type of drawing, though of a fine character, and probably belongs to the early years of the fourth century.

Red-figured, decline.

Returning now to the red-figured vases, the drawing upon them continued to retain the qualities last described through the first half of the fourth century, in which it was distinguished by freedom and grace of line. Some of the most beautiful vases in existence belong to this period,[1] but as a rule the forms are inferior in vigor and dignity to those of the fifth century, and certain innovations which betrayed a decline in taste were introduced in the decorations. The first of these was the addition of gilt to indicate jewelry, fillets, wings, and other small details. The use of accessory colors, which had been universal in the archaic styles, had become more and more restricted, until, in the vases of the heroic style, it disappeared altogether. Its reappearance in the fourth century was indicative of that desire for change which led the art downward, slowly at first, but with constantly increasing rapidity.

Another novelty, showing the same tendency, was the scheme of painting the principal figure of a group, and sometimes minor figures like cupids, in bright colors, while the others were left in red. This practice was by no means universal, but it seems to have been highly thought of, as it is seen on some of the finest of the vases exported from Athens.

Vases with plastic decorations.

But the most serious innovation was the substitution of gilded reliefs for drawings as decorations. At first these appear in an entirely subordinate way, without affecting the form of the vase itself, as may be seen on the little lekythos, No. 464, in Case 7. The relief is flat, and occupies no more of the surface than a drawing would. The vase is as carefully made and glazed as ever, but for the first time in the history of Greek ceramics, we find the potter relying upon a mechanical device for his decoration, the relief being pressed in a mould, not modelled in free hand.

[1] Such, for example, as the Peleus and Thetis vase in the British Museum, Salzmann, *Nécropole de Camiros*, pl. 58, and the vases from the Crimea, published *passim*, in the *Comptes-rendus de la Commission Archéologique de St. Pétersbourg*, 1859–81.

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This artifice became popular very quickly, and the coöperation of vase-makers with the makers of terra-cotta figurines, which it brought about, resulted in producing a hybrid object, common in the fourth century, and often very beautiful, which is neither vase nor figure, but a combination of both. It is in the form of a head, a whole figure, or even a group, with the mouth and handle of a jug rising from it. The plastic portions are treated in precisely the same manner as the Tanagra figures, that is, they are covered with a white coating, over which they are painted in natural colors, while the mouth and handle are covered with a fine, black glaze. We have but one specimen of this class, and that of inferior quality, the head, No. 465, in Case 7.

The appearance of these plastic vases marks an advanced stage in the decline of pottery. From this time the forms of the wheel-made vases grow steadily poorer, and the drawing upon them more indifferent, until it becomes almost a caricature of the style it assumes to represent. The mould is gradually substituted for the wheel, and probably the early part of the third century marks the final disappearance in Athens of the wheel-made and hand-decorated vases. By that time her export of this ware seems to have ceased; metal vases had come into general use among the wealthy; and when clay cups and bowls were used, they were made in moulds taken from those of gold, silver, and bronze. Of this, the last stage of Greek pottery, there are examples in Case 8.

Among the Greek colonies in southern Italy the art lasted somewhat longer. They had been great importers of Attic vases from an early period, but until the middle of the fourth century B. C. they seem to have developed no style of their own. During the second half of that century, however, three distinct types sprang up there which, while they resemble one another, are quite different from any produced in Greece itself. From the districts in which they have been found, these types are known as the Apulian, the Lucanian, and the Campanian.

Vases of southern Italy.

Of these, the Apulian is by far the most numerous. Speci-

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mens of it have been discovered in large numbers in the graves of Ruvo, Canosa, Bari, and other towns of Apulia.[1] It is readily distinguished by its decorations, which are of the most elaborate and florid nature, and usually cover the entire surface of the vase from lip to base. Not only are the principal pictures crowded with figures, frequently arranged in two or three rows, but all the smaller spaces are filled with borders and patterns, usually of a flowery character. Primarily these decorations are of the red-figured style, but white and yellow are used extensively as accessory colors, and crimson is frequently added. Many of the figures are painted white, with the features and other details drawn in yellow. Both colors, as well as crimson, are used in the draperies, with a view to giving them greater brilliancy of effect. The women always wear gay headdresses, and an abundance of jewelry, which is indicated in yellow. The drawing is generally spirited, but sketchy and careless. In the background of the principal pictures are scattered flowers, fillets, scrolls, and other devices. A characteristic minor decoration on these vases is the flowery scroll or vine, much less compact in design than earlier scrolls of the same kind, the tendrils being twisted into loose spirals. Frequently a head is introduced in the middle of this scroll, sometimes rising from a flower.

Apulian.

The forms of the vases show the same "barocco" tendencies as the decoration. Occasionally they are copied from good Attic types, but more frequently they are elaborated from these by the substitution of ornate or fantastic handles, elongated necks or high bases. Specimens of the Apulian ware may be seen in Case 8. Nos. 493 and 494 are interesting as being among the earliest specimens of this ware, the style showing the strong influence of Athenian art. The decorations are distributed as they would be on Athenian vases, and are sober in character, the principal indication of

[1] According to Fr. Lenormant and others the seat of the manufacture of the so-called Apulian ware was Tarentum. See Lenormant's papers: *Comptes rendus de l'Académie des Inscriptions*, 1879, p. 291; *The Academy*, 10 January, 1880; *Gazette Archéologique*, 1881–1882, pp. 102 and 186; *La Grande Grèce*, Vol. I, p. 93; also Rayet and Collignon, *Céramique grecque*, p. 302.

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the coming change being in the use of yellow and white and in the sketchy drawing. Nos. 496–498 show the style at its height, when hardly an inch of the vase was left undecorated, and Nos. 513–515 in its decline, when ribs and flutings took the place of painted decorations on the greater part of the surface.

Lucanian.

The Lucanian vases have been found principally at Armento, Anzi, Pisticci, and Paestum. In the use of colors and in other general characteristics they resemble the Apulian, from which certain minor differences enable us to distinguish them. On the Apulian vases the heads are usually small in proportion to the bodies; on these they are disproportionately large, and have big, staring eyes. On the Apulian vases certain details, like the wreaths in the hair, are always painted, but on these they are often left in the red of the vase.[1] In the drapery we occasionally have another means of determining, for on some of the Lucanian vases there are figures, both men and women, wearing garments which are neither Greek nor Apulian, and are therefore presumably local. As a rule, also, the Lucanian vases are less crowded with figures than the Apulian. Nos. 528 and 529, in Case 8, are specimens of the Lucanian type.

Campanian.

The Campanian vases come mostly from Cumae, Nola, and Capua. On these the love of bright colors is carried even farther than on the Apulian, but the surface of the vase is not so completely covered with decoration, and the composition of the pictures, as well as the general character of the design, shows the influence of Greek work more strongly, being less florid and confined to fewer figures.[2]

The production of these southern Italian types appears to have been carried on actively until the second half of the third century B. C., by which time the character of their art had deteriorated considerably. The latter part of that century marks the gradual conquest of the region by the Ro-

[1] See von Rohden in Baumeister's *Denkmäler*, Vol. III, p. 2007.

[2] Of this ware we have no specimens. Characteristic examples of it are reproduced in the *Annali dell' Instituto*, 1873, pl. IK, and the *Monumenti dell' Instituto*, VIII, pl. XXXIV, 1, and X, pl. XXV.

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mans. Capua fell in 211. Tarentum was conquered for the last time in 209. The presence of Hannibal in the country at that time, and the expensive sieges which many of the principal cities underwent before their capture, used up their resources and their energies alike. Both skill and spirit had sunk lower and lower, and probably by the year 200 the manufacture of painted vases had ceased entirely in Italy as well as Greece.[1]

[1] As the Etruscan "BUCCHERO" ware had no influence upon the development of Greek pottery, a description of it has not been included in this sketch, but is given in the special introduction to Case 3, p. 93, and in the notes at the head of each group of vases in that case.

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II.

THE MANUFACTURE OF GREEK VASES.

BLÜMNER, H. *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern*, Vol. II, pp. 1–137. Leipzig, 1879.
BRONGNIART. *Traité des arts céramiques.* Second edition, Paris, 1854.
JAHN. *Ueber ein Vasenbild welches eine Töpferei vorstellt.* Leipzig, 1854.
RAYET ET COLLIGNON. *Histoire de la céramique grecque.* Introduction.

IT is both curious and unfortunate that although the production and exportation of pottery was one of the principal industries of the Greeks, and especially of the Athenians, their writers have left us almost no information about the methods or instruments which were employed in its manufacture. What few references there are to the subject in ancient literature are summed up by Blümner in the work cited above, and a glance at these will show that, had we no other sources of information, we should be practically ignorant regarding the manner in which the beautiful shapes and decorations of the Greek vases were produced. Luckily, however, there is no form of art in which the successive stages of production are so clearly indicated in the finished work. Indeed, one of the secrets of the power of fascination of a Greek vase is the fact that it brings the spectator close to the personality of its maker. The simplicity and subtlety of its lines, and the free-hand character of its decoration, bear evidence in themselves to the absence of mechanical aid in its production. With a little experience and observation, one can follow, step by step, the processes by which it was created; and these show that its perfection depended upon little else than the skill of the potter's eye and hand. In default, therefore, of written testimony, much may be learned from a careful examination of the vases themselves.

The clay used by the Greek potters was generally soft and

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thin in texture, and considerably more porous than that commonly used. The best was reputed to be that found in a bed at Cape Kolias, a few miles from Athens; but Athens itself furnished an excellent quality, in the vicinity of the quarter called the Kerameikos. This was probably the kind most used by the Athenian potters, and was of a pinkish color which, in baking, deepened into an orange tone commonly designated as red. The composition and color of the clay used by the potters of different cities varied, naturally, according to the localities in which it was found; but it may be roughly divided into two classes, the pale yellow familiar in the vases of the Corinthian style, and the pink which was found in many places in Greece, Italy, and Sicily. As the art developed, the latter became by far the more popular, and its color was generally deepened by artificial means. Consequently, while in the early period we see a variety of pale clays left in their natural colors, in the finer and later periods the orange appears almost to the exclusion of all others.

The clay.

The first stage in the manufacture of the vase was the preparation of the clay, which, however fine in quality, required to be thoroughly washed, or purged, to remove all lumps and foreign substances, such as gravel, which would have produced flaws in the vase. It is worth noting that in the vases of the Mykenae style (see page 6) this process was perfectly understood and carefully performed, the texture of the paste being as smooth and fine as that of any of the later styles, and susceptible of being drawn out very thin on the wheel. As a rule, however, the process of cleansing and preparing the clay, like that of improving its color, attained perfection only gradually.

Its preparation.

In the better periods, to which we shall confine this description, the clay having been thoroughly purged was then kneaded, either by the hands or feet, water being used freely to keep it pliable. It was at this stage that other substances, chiefly oxide of iron, were mixed with it to improve its quality and color. Of the ingredients of the Greek potter's paste no comprehensive account has yet been published. The analyses usually quoted are those made upon vases found in Italy, the

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best being those of the Nolan type, of which Blümner (*Technologie*, II, p. 56) gives the following summary, deduced from the reports of various experts:[1]—

Silica	52–60 parts.	
Alumina	13–19 "	(In one case 27.)
Lime	5–10 "	
Magnesia	1–3 "	
Ferric Oxide	12–19 "	(In one case 24.)

It is of course highly desirable that a thorough chemical examination of the various types found in Athens itself should be made, for purposes of comparison. This is still to be done, however, and as a beginning the following table is submitted. It is the result of analyses made in the laboratory of Harvard University, of several specimens sent from Athens for the purpose. They are all of the best type of Attic ware, covered with a fine black glaze:—

ANALYSES OF GREEK POTTERY.

June, 1893.

Sample.	I. Handle of vase.		II. Fragment of jar (large vase).		III. Fragment of jar.		IV. Neck of vase.
Analyst	Widtsoe	Lyon	Widtsoe	Lyon	Widtsoe	Lyon	Widtsoe
Silica (SiO_2)	54.24	54.01	56.57	56.65	56.79	[56.79]	57.08
Ferric Oxide (Fe_2O_3)	10.03	10.11	8.42	8.88	9.13	8.29	8.36
Aluminic Oxide (Al_2O_3)	18.26	18.60	18.78	18.41	14.99	16.90	17.07
Calcic Oxide (CaO)	6.11	6.07	5.24	5.26	5.99	5.60	4.93
Magnesic Oxide (MgO)	5.54	5.52	[4.40]	4.40	4.97	4.88	5.17
Potassic Oxide (K_2O)	–	–	2.98	–	–	–	3.53
Sodic Oxide (Na_2O)	–	–	2.14	–	–	–	2.56
Water (H_2O)	2.12	–	1.34	–	–	–	3.14 (?)
Total	–	–	99.87	–	–	–	101.85

Specific gravity of (I.) = 2.19

THEO. W. RICHARDS.

Regarding the character of the wheels employed by the Greeks our knowledge is extremely unsatisfactory. This is a point on which the testimony of writers would have been most valuable, for while a vase shows readily

The wheel.

[1] The details of these analyses are given most fully in Brongniart's work, cited above.

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whether it is wheel-made, it obviously possesses no means of indicating the shape of the wheel or the manner of its propulsion. In default of other information we are obliged to turn to the few pictures on vases which represent potters at work. The evidence of these is trustworthy so far as it goes, yet it tells but a small portion of the story. The most important representations of this kind which we possess are those reproduced in figures 1–3. They show two distinct types, both of which are propelled by hand. The first, shown in figures 1 and 2, is extremely archaic, these illustrations being from votive tablets

FIGURE 1.

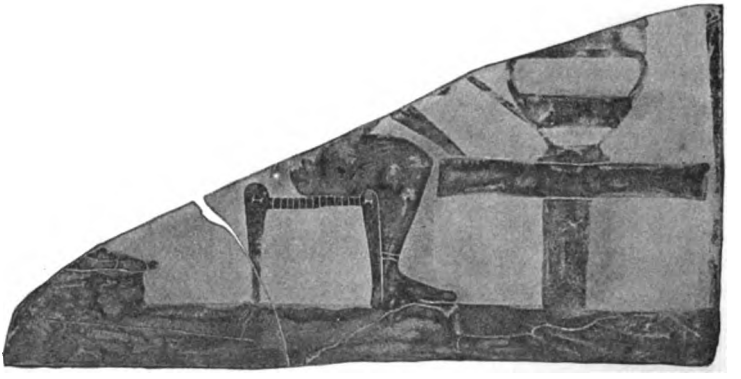

FIGURE 2.

(*pinakes*) of the seventh century B. C., found near Corinth. Figure 1 is in the Louvre, and figure 2 in the Berlin Museum.[1]

Here the potter is seated at a round table which revolves

[1] Figure 1 is reproduced from Rayet and Collignon's *Histoire de la céramique grecque*, p. 147, and figure 2 from the *Antike Denkmäler*, I, pl. VIII, fig. 18.

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upon its leg as upon a pivot. With one hand he keeps the table in motion, while he forms the vase with the other. In figure 1 the potter is making a vase, and in figure 2 he is decorating one, after the handles have been added. From the latter it will be seen that the wheel was used in painting the horizontal lines around the vase as well as in shaping it.

Thus we have evidence that in the early days of Greek pottery a common hand-wheel was used, but we do not know either that this was the only kind used then, or that it continued to be employed in later epochs.

The second type illustrated is that seen in figure 3, which is from a black-figured vase in Munich, described in Jahn's essay cited above. In principle it is similar to the first, but it is much lower, and is turned by a second person, who sits upon a low stool and propels it with both hands. The potter here is standing at his work; and it is obvious from the lowness of the table that this type of wheel was intended for very large vases, such as are being made in the pottery which the picture represents.

It is generally assumed that the Greeks used a "kick-wheel," and while this is most probable, it has never been actually demonstrated.[1] The supposition is based partly upon the universality of this type of wheel, which has been used in many ages and many parts of the world, and partly upon a disk found in the last century near Arezzo, which is supposed to have belonged to one.[2]

From the character of some of the vases it may be inferred that there were still other varieties of wheels than those described. It is inconceivable that such subtle lines as those of the kylix, for example, could be turned upon a table so much below the potter's eye as were all of these; and the jerky movement of the body necessary to keep the kick-wheel in motion would make it extremely difficult to

[1] The "kick-wheel" consists of a small round table or disk, supported by one leg, at the bottom of which is a larger disk, the whole made to revolve as one piece upon a pivot embedded in the ground. The potter, seated, turns this by pushing or kicking against the lower disk with one foot, which acts both as a propeller and a brake, enabling him to vary the speed instantly at will.

[2] Fabroni, *Storia degli antichi vasi fittili aretini*, tav. III. 9, 10; V. 7, 8, 9; p. 64.

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attain, in any but small vases, the delicacy and precision of form which the kylix exhibits. It would seem, therefore, that they must have had one variety of wheel which was turned by a second person, and the table of which was high enough to enable the potter to keep his eye on a level with the vase as he was shaping it. Of this, however, we have no positive knowledge, and we must therefore leave it a conjecture.[1]

The construction of the vase.

The small vases were made of a single lump of clay; the larger ones, such as the colossal amphorae and other vases of that class, were built up in sections, each one of which was made separately, beginning with the lowest; and they were joined together after they had become partially dry. The joining was done on the wheel, and the potter took great care to cover up the junction so completely that the seam is rarely visible on the outside. This is possibly the operation which is being performed on the

FIGURE 3.

wheel in figure 3. The very large amphorae were made in at least three sections of this kind.

It must be remembered that only the body of the vase

[1] Sig. Antonio di San Scappini, of Corneto, who imitates the forms of Greek vases with remarkable skill, uses a wheel of this character, which is simple enough in construction to have been known to the Greeks. It consists of a large upright wheel, turned by a hand-crank, and connected with the potter's table by a belt, which is so adjusted that the table, which is about four feet high, can be made to revolve with the greatest velocity, and stopped instantly. The crank is turned by a boy, who varies the speed from moment to moment at a word from the potter. This is called a *tornio a violenza*.

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was formed upon the wheel, the foot, mouth, handles, and frequently the whole neck, being added afterward. The body being finished, it was allowed to dry in the air, after which the other parts were attached. The manner in which the handles were made is a subject of dispute, some authorities thinking that they were pressed in a sort of mould, others that they were simply handwork, made by rolling the clay out into a round stick and cutting it into pieces of the desired length. However this may be, the joining of the handles to the vase was one of the most perfect elements of the Greek potter's art; for it will be noticed that they never appear as distinct or separated from the vase, but were made to merge into it in such a way that they rise gradually, and at the base imperceptibly, from the body. This not only added to the beauty of the vase, but served a practical end as well, since it made the attachment of the handle extremely strong. Vases are often found with their handles broken off, but the fracture is rarely at the actual point of junction of the handle with the body.

The foot and handles having been added, the vase was again allowed to dry for a while in the air, in order that the water might evaporate as much as possible before the operation of firing was begun. Then the vase was put into a kiln, and submitted to its first firing, probably at a low heat, which rendered it just hard enough to be handled by the potter when he added the decorations.

The kiln.

As regards the construction of the kiln, so little is really known that it is not worth while to enter into a discussion of the subject here. There are a few illustrations, on vases and other objects, of a very simple form of kiln, which appears to have consisted of little more than a beehive-shaped mound, with a place for the furnace below, and the oven proper in the upper part. One of these, from a Corinthian pinax in Berlin, is shown in figure 4. Although it is probable that in the best period of the art something more perfected than this was used, we know that the mechanical appliances of the Greeks were much simpler than ours, and it is therefore likely that their kilns were of a type

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which would be considered primitive to-day, and that the success of the firing depended largely upon the judgment and watchfulness of the potter. Here again, probably, the personal element played a much more important part in the manufacture of vases than it usually does in our time. Accidents appear to have been common, and to have been due to over-heating, to the entrance of smoke into the oven, to imperfections in the glaze and coloring, and so on. An example of the result of this imperfect firing may be seen in the amphora, No. 422, in Case 6, where the black has sprung from the vase in various places, leaving the color a dirty green. As these accidents were thought to be due to the influence of the Evil Eye, we frequently find on the representation of kilns a mask, or other device, for averting it, like that in figure 3.

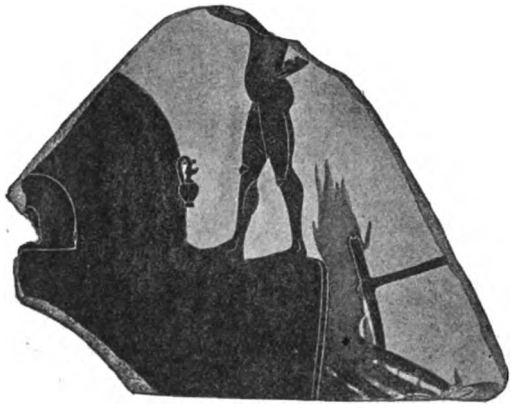

FIGURE 4.

Polishing.

At some stage in the process the vase was polished, to make the sides as smooth as possible, and remove all traces of the finger-marks in the clay. Obviously this must have been done after the first firing, before which the clay would have been too soft to withstand rubbing. It was probably done just before the decorations were applied, as one object of the operation was to prepare a good surface for the drawing. The tool used for polishing appears to have been a piece of wood or hard leather, such as is used to-day. Figure 5, from a vase in the Berlin Museum, is doubtless an illustration of the process.

When the vase had been polished, it was not only per-

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fectly smooth, but also, of course, of uniform color throughout. It was upon this surface that the decorations were painted, and as the process of decoration differed somewhat in the black-figured and the red-figured vases, we will first describe that of the black-figured, the earlier of the two. The decorations.

FIGURE 5.

In this the painter began by making an outline sketch, in black, of the whole design with which he wished to decorate his vase. This was done with a brush. Having arranged the general scheme to his satisfaction, he filled in the figures with black, giving them the character of silhouettes, without any detail. The fact that the figures were to be thus filled in enabled him to make corrections in his preliminary sketch, to a limited extent. If an arm, for example, appeared too low, he could raise it, provided it was covered with drapery, without leaving the change visible in the finished work. Black-figured.

All the parts which were to be black having been filled in, the vase was subjected to a second firing, at a temperature much higher than that of the first. This rendered it as hard as it was intended to be; and the next step was to draw the details in the silhouetted figures, which was done with a fine, sharp tool, with which lines were incised or scratched through the black into the clay itself. These lines are often of great delicacy, and show a remarkable freedom and precision of hand, especially when we remember that they were drawn upon a curving and slippery surface. The vases in Cases 4 and 5 will well repay examination from this point of view.

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After the details were thus indicated, the accessory colors, red, white, and violet, were added. The object of these was to brighten the general effect, and, in the case of the white, to indicate the flesh of the female figures. The vase was then subjected to another firing, but inasmuch as the accessory colors were superimposed upon the black after it had undergone one firing, they have neither its lustre nor its tenacity, and are frequently either partially or wholly rubbed off, showing the black underneath. They may be easily scratched with a penknife, which the black resists except under strong pressure.

The glaze.

As to the glaze on both the black- and the red-figured vases we have very little satisfactory knowledge. We know that a glaze was applied, but we do not know as yet what its constituent parts were, and neither do we know whether it was contained in the black paint, or whether the whole vase was dipped in a thin solution, as has been held by some authorities. Certain it is that the black must have had lustrous qualities of its own, since it always appears much more brilliant than the red. The red may have attained its smooth gloss and finish simply by polishing, or possibly a thin glaze was applied to it.

Red-figured.

The decoration of the red-figured vases began by tracing the design with a blunt-pointed reed, or stick, with which the lines were lightly scratched in the clay, no color being used. By this means the potter was able to determine whether he had distributed his figures satisfactorily over the surface of the vase before he began to paint them, and if not, to correct them as freely as he pleased without spoiling his drawing. The even distribution of figures and accessory decorations, in the later black-figured vases, would make it probable that some device must have been resorted to by their makers for the same purpose, as it seems hardly possible that the artist could have foreseen, before beginning his painting, exactly how his figures were going to fill the space. However, there is no indication of any such preliminary sketch as that employed on the red-figured vases, and we know of no other mode of correction.

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As already stated, the incised lines on the black-figured ware were applied after the color, not before.[1]

That the artists of the red-figured vases made full use of the opportunities afforded them by this colorless mode of sketching we have ample evidence in the vases themselves, on almost every one of which the preliminary sketch is still plainly visible under the black lines, the finished design being sometimes quite different from that originally drawn.

The character of his design and the arrangement of his figures being determined, the painter next drew these in outline; but the outline differed from that of the black-figured ware, in that it was *outside* of the figure, and surrounded it, instead of forming a part of it, thus making the figure a red silhouette instead of a black one. The first outline was drawn with a fine brush, and when it was finished, the artist went over it again with a larger one, making a broad line around the figure. This was done in order that there should be no danger of the color running into the figures when the spaces between them were filled in with black. By getting the proper angle of light upon a vase, these broad lines may be readily distinguished from the black of the rest of the surface, and it is important that the student or amateur should take note of them, as they offer one of the simplest means of distinguishing a common class of forgeries or "restored" red-figured vases. Modern makers or restorers seldom copy them, — at least with any degree of success.

It was not until after these outlines had been completed, and the ground painted black, that the details of the figures, — the faces, drapery and the like — were drawn.[1] Incised lines disappeared with the black-figured style; on the red-figured vases all the details are painted, and a glance at any red-figured vase will show what a very fine brush was used for this purpose.

To fully appreciate the skill required in this painting, it must be understood that, owing to the softness or porosity of the vase after its first firing, when the decorations were

[1] See Petersen in the *Archäologische Zeitung*, 1879, pp. 1, ff.

[2] *Ibid.*, p. 5, note 17.

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added, the lines were absorbed instantly, being brought out later by the second firing. This absorption of the lines made it necessary that each one, however long, be drawn with a single stroke. Botching or "painting" a line was out of the question, as it would have produced a ragged effect, and correction at this stage of the process was equally impossible. The decorator, therefore, had to work with a quick, delicate and absolutely certain hand, upon a curving and rounding surface. The drawing upon these vases is consequently free-hand in the highest sense of the term; and it is well worth noting that neither in the figures, nor in the minor decorations, such as the meanders, palmettos and lotos-bands, did the Greeks ever make use of the stencil or any other device for facilitating their work or making it more exact. When they copied pictures, as they frequently did, each artist contrived to get something of his own individuality into his copy; so that, while we find many representations of the same subject, rendered in practically the same manner, there is always at least a minor point of difference, showing that the copy was not mechanical. Consequently, no two Greek vases, among the thousands that exist, are exactly alike.

It is interesting to learn, by the way, that the vase-painters held the brush, not as we do, between the thumb and fore-finger, but grasped in the closed fist, the brush end being nearest the little finger. This is seen in figure 6, a picture from a vase in Ruvo, showing the goddess Athena crowning the potters at their work. (From the *Annali dell' Instituto*, 1876, pl. DE.) Curiously enough, the Japanese artists, who have more nearly than any others approached the Greeks in the purity and strength of their line-drawing, hold their brushes in the same way.[1]

The final stages in the manufacture of the red-figured vases were like those employed in the black-figured ware. When all the black parts had been painted, the vase was subjected to a second firing, at a high temperature, after which the

[1] This fact was noted by Edmond Pottier, in an interesting article on the resemblances between Greek and Japanese art, in the *Gazette des Beaux Arts*, 3me période, Vol. III, 1890, p. 105.

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FIGURE 6. ATHENA AND NIKÉ CROWNING POTTERS AT THEIR WORK.
(*From a vase in Ruvo.*)

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colored accessories were added. In the best periods of the red-figured style, these were confined to small details, such as wreaths, fillets, inscriptions, and the hair of old men, which was painted white. The decoration being completed, a third firing hardened the last colors, and the vase was then ready for the market.

BUFFET WITH VASES STACKED UPON IT.
(*From a wall-painting at Corneto.*)

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III.

LIST OF

THE MAKERS AND PAINTERS OF GREEK VASES

WHOSE NAMES ARE KNOWN TO US FROM THE SIGNATURES UPON THEIR WORKS.

Compiled from Wilhelm Klein's *Die Griechischen Vasen mit Meistersignaturen.* Second edition, Vienna, 1887.

NOTE. — With regard to the dates of the artists named in this list, little more is known than can be deduced from the style of their work, and the approximate dates of the different styles are given in Part I. of this Introduction.

ABBREVIATIONS.

M means that the artist signed as maker (ἐποίησεν).
P " " " " " " painter (ἔγραψεν).
e. b. f. = early black-figured.
l. b. f. = late black-figured.
s. r. f. = severe red-figured.
f. r. f. = fine red-figured.

Name.	Residence.	Painter or Maker.	Other artists with whom he worked.	Style.
Aison[1]	Athens	P	.....	early f. r. f.
Amasis I.	"	M	.....	e. b. f.
Amasis II.	"	P	Kleophrades	s. r. f.
Amasis III. (?)	" (?)	M	.....	s. r. f.
Anakles	"	M	Nikosthenes	l. b. f.
Andokides	"	M	.....	l. b. f. and s. r. f.
Apollodoros[1]	"	P	.....	s. r. f.
Archikles	"	M	Glaukytes	l. b. f.
Aristonophos	Unknown (Asia Minor ?)	M	.....	Very archaic, like Melian and Theran.
Aristophanes	Athens	P	Erginos	early f. r. f.
Assteas	Lucania	P	.....	r. f. decline.
Brygos	Athens	M	.....	s. r. f.
Chares	Corinth	P	.....	Corinthian.

[1] The names of these artists have been learned since the publication of Klein's book. For Aison see *Antike Denkmäler*, II, pl. 1, and for Apollodoros see Hartwig's *Meisterschalen*, pp. 628-640.

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Name.	Residence.	Painter or Maker.	Other artists with whom he worked.	Style.
Charinos	Athens	M		b. f.
Charitaios	"	M		l. b. f.
Chiron	"	M		l. b. f.
Cheiron (?)	"	M		e. b. f.
Chelis	"	M		l. b. f. and s. r. f.
Dein[iad]es	"	M	Philtias	l. b. f. and s. r. f.
[Diot]imos	"	P	Euphronios	s. r. f.
Duris	"	both	Python, Kleophrades, Kalliades	s. r. f.
Epigenes	"	M		early f. r. f.
Epiktetos	"	P	Nikosthenes, Pamphaios, Hischylos, Python, Pistoxenos	l. b. f. and s. r. f.
Epilykos	"	P		l. b. f. and s. r. f.
Epitimos	"	M		l. b. f.
Erginos	"	M	Aristophanes	early f. r. f.
Ergoteles, son of Nearchos	"	M		l. b. f.
Ergotimos	"	M	Klitias	e. b. f.
Eucheiros, son of Ergotimos	"	M		l. b. f.
Euergides	"	M		s. r. f.
Euphiletos	"	P		b. f. (pinakes).
Euphronios	"	both	Kachrylion [Diot]imos	s. r. f.
Euthymedes, son of Polios	"	P		l. b. f. and s. r. f.
Euxitheos	"	M	Oltos	s. r. f.
Exekias	"	both		b. f.
Gamedes	Boeotia	M		archaic Boeotian.
Gauris	Unknown	M		black vases without decoration.
Glaukytes	Athens	M	Archikles	l. b. f.
Hegias	"	P		early f. r. f.
Hermaios	"	M		l. b. f. and s. r. f.
Hermogenes	"	M		l. b. f.
Hermonax	"	P		early f. r. f.
Hieron	"	M	Makron	s. r. f.
Hilinos	"	M	Psiax	s. r. f.
Hischylos	"	M	Epiktetos, Pheidippos, Sakonides	l. b. f. and s. r. f.
Hypsis	"	P		l. b. f. and s. r. f.
Iasiades	" (?)	M		s. r. f.
Kachrylion	"	M	Euphronios	s. r. f.
Kalliades	"	M	Duris	s. r. f.
Kittos	"	P		b. f. (Panathenaic).

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Name.	Residence.	Painter or Maker.	Other artists with whom he worked.	Style.
Kleophrades.....	Athens	M	Amasis II., Duris...	s. r. f.
Klitias.....	"	P	Ergotimos.....	e. b. f.
Kolchos	"	M	.....	e. b. f.
Kriton.....	Unknown	M	.....	black vases without decoration.
Lasimos.....	S. Italy	P	.....	r. f. decline, (Apulian).
Lydos.....	Athens	P	.....	b. f.
Lykinos.....	Unknown	M	.....	black vases without decoration.
Lysias.....	"	M	.....	ditto.
Makron.....	Athens	P	Hieron.....	s. r. f.
Megakles.....	"	M	.....	later f. r. f.
Meidias.....	"	M	.....	later f. r. f.
Myson	"	both	.....	
Myspios.....	"	M	.....	l. b. f.
Neandros.....	"	M	.....	l. b. f.
Nearchos.....	"	both	.....	e. b. f.
Nikon (?).....	" (?)	M	.....	s. r. f.
Nikosthenes.....	"	M	Epiktetos, Anakles..	l. b. f. and s. r. f.
Oltos	"	P	Euxitheos.....	s. r. f.
[Ones]imos[1].....	"	P	Euphronios.....	s. r. f.
Pamphaios	"	M	Epiktetos	l. b. f. and s. r. f.
Paseas.....	"	P	.....	b. f. (pinakes).
Peithinos.....	"	P	.....	s. r. f.
Pheidippos	"	P	Hischylos.....	s. r. f.
Philtias	"	P	Dein[iad]es	l. b. f. and s. r. f.
Phrynos.....	"	M	.....	l. b. f.
Pistoxenos.....	"	M	Epiktetos	s. r. f.
Polygnotos	"	P	.....	early f. r. f.
Praxias.....	Unknown	P	.....	(one small amphora with red figures and archaic inscriptions).
Priapos	?	M	.....	?
Prokles.....	Athens	M	.....	black vases without decoration.
Psiax	"	P	Hilinos	s. r. f.
Python	"	M	Epiktetos, Duris....	s. r. f.
Python II.....	Lucania ?	P	.....	r. f. decline.
Sakonides.....	Athens	P	Tlenpolemos, Hischylos	l. b. f.
Sikanos.....	"	M	.....	l. b. f. and s. r. f.
Sikelos.....	"	P	.....	l. b. f. (Panathenaic).
Skythes.....	"	P	.....	b. f. (pinakes).

[1] This is Hartwig's restoration of [Diot]imos. See his *Meisterschalen*, p. 503.

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Name.	Residence.	Painter or Maker.	Other artists with whom he worked.	Style.
Sokles	Athens	M		l. b. f.
Sophilos	"	P		?
Sosias	"	M		s. r. f.
Sotades	"	M		early f. r. f.
Statius	Unknown	M		black vases without decoration.
Taleides	Athens	M		l. b. f.
Teisias	Boeotia(?)	M		black vases without decoration.
Theodoros (?)	Athens	P		s. r. f.
Theozotos	Boeotia	M		archaic Boeotian.
Therinos	Myrina ?	M		late decline.
Timagoras	Athens	M		l. b. f.
Timonidas	Corinth	P		Corinthian.
Tlenpolemos	Athens	M	Sakonides	l. b. f.
Tleson, son of Nearchos	"	M		l. b. f.
Tychios	"	M		l. b. f.
Typheidides	"	M		l. b. f. and s. r. f.
Xenokles	"	M		l. b. f.
Xenophantos	"	M		later f. r. f.

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CASE 1.

EARLY GREEK STYLES.

1. Mykenae Style.

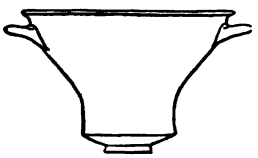
† 1. Small jar, or amphora, with tapering sides, and very narrow at the base. Three small handles on the shoulder. Clay yellow, smooth, and firm in texture, with a slight glaze. Decorations, all in dark brown, shading to a strong red: diagonal lines, on the shoulder, interrupted by a herring-bone pattern of a primitive type, and horizontal lines on the body and neck. A broad band of the same color at the base.

From Cyprus. Purchased of General L. P. di Cesnola, 1872, with the collection in Case 2. Height, M. O. 16. Practically intact. Reg. No. 452.

† 2. Small, shallow drinking-bowl, with two small handles at the rim. Well-made, of fine clay. Decorations, all in red: exterior, a solid band covering the lower half. Above, a frieze, consisting on each side of a water-fowl (body drawn with hatched lines) in a square; and, in front of and behind this, a lozenge drawn in the same way. Except a small circle at the bottom, the interior is painted solid red, shading in spots to dark brown.

From Cyprus, with the preceding. Diameter, M. O. 138. Repaired. Reg. No. 459.

† 3. Large two-handled bowl, in shape like an inverted bell. Clay brown, less fine than the preceding, painted a pale yellow. Decorations, in black, shading to red: broad horizontal lines, inside and out, one wavy line near the top.



Purchased, 1883. From Kameiros, in Rhodes.

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Height, M. O. 135; diameter at the mouth, M. O. 248. Slightly repaired. Reg. No. 4288.

4. Cup, with a nozzle and one vertical handle. Clay yellow. Decorations, in black, shading to red: horizontal lines, inside and out, a wavy zigzag around the middle.

Gift of Henry J. Bigelow, 1883. Diameter, M. O. 108; height, M. O. 065. Intact. Reg. No. 4285.

5. Nineteen fragments of pottery from Mykenae, all of the later style, showing the color and texture of the clay, various types of decoration, and the fine finish of the best Mykenae ware.

Reg. Nos. 6120, 6127, 6128, 6137, 6138, 6140, 6232–6244.

6. Six fragments of pottery from Tiryns. Clay and decorations similar to the preceding.

Reg. Nos. 6121–6126.

2. Geometric Style.

A. Greek.

7. Two-handled drinking-bowl (kylix), without base. Dipylon style. Clay pale pink. Decorations, in dark brown and black: interior, two broad bands, many small lines, and, near the rim, a row of dots. Exterior, around the middle, a broad meander; above, a pattern formed by two intersecting zigzags, with a row of dots. Above and below both patterns, lines.

Purchased in Athens, 1882. Diameter, M. O. 163. One handle slightly repaired. Reg. No. 6275.

8. Small, one-handled cup (kyathos) of the Dipylon style. Clay pale pink. Decorations: lines encircling the exterior, dark brown; around the middle, a row of concentric circles, connected by a line. A zigzag around the rim and on the handle.

Purchased in Athens, 1882. Found in Attika. Height, M. O. 077. Small hole in the bottom. Reg. No. 6274.

9. Small round box (pyxis) with cover. Dipylon style. The inside of the rim, and the cover, are perforated with two holes on each side, through which strings were passed, to

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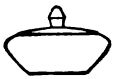
fasten the cover to the box. The cover has a knob for a handle. Clay pale pink. Decorations: lines, dots, and zigzags, of dark brown, encircling the exterior.

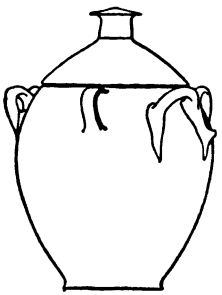


Purchased in Athens, 1882. Said to have been found near Sunion. Diameter, M. O. 104. Practically intact. Reg. No. 6273 A.

+ **10.** Two-handled drinking-cup (kantharos), with horizontal handles near the base. ~~Dipylon~~ style. Clay pale pink. Decorations: lines and dots, around interior and exterior. Between the handles, on each side, a double "swastika."

Purchased in Athens, 1882. Found in Attika. Height, M. O. 105. Intact. Reg. No. 6272.

+ **11.** Large oval jar, with cover. On the shoulder are two pairs of handles, one for lifting, the other, smaller, for the attachment of cords, probably for fastening the cover. Clay pale pink. The body of the vase is painted dark brown, with three bands of the natural color encircling it, on which are brown horizontal lines. On each side, between the larger handles, is a large panel, filled with a large meander, a row of zigzags and a row of lozenges. Around the cover is a broad meander.

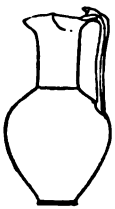


Gift of Henry P. Kidder, 1881. Found in Crete. Height of vase, M. O. 327; of cover, M. O. 122. Vase intact. Cover slightly repaired. Reg. No. 348.

12. Small round bottle with a long neck and no base (*Schnabelkanne*), of Cyprian style. Clay pale. Decorations, in black: two rows of triangles formed of diagonal lines, and lines around the neck and body.

Purchased, 1887. From Asia Minor. Height, M. O. 157. Practically intact. Reg. No. 5304.

+ **13.** Large oinochoë, with a long neck and a broad flat handle, on which is a serpent, modelled in relief. Clay yellowish. Decorations, in brown, shading to black: the entire body is covered with groups of small concentric circles, six in each group. The neck is divided into panels, those on the sides containing a double lotos pattern; the others and the rest of the space being filled with combinations of lines, in-



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cluding the wave-pattern, zigzags, and cross-hatched lines. On both sides of the serpent, on the handle, are zigzags, running horizontally.

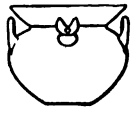
Anonymous gift, 1892. Found at Thebes, in Boeotia. Formerly in the Van Branteghem collection and described in Froehner's catalogue of the same, No. 204. Height, M. 0. 52. Repaired, and the neck slightly restored. Reg. No. 6326.

14. Round cover decorated with broad black rings.

Gift of J. J. Dixwell, 1876. Diameter, M. 0. 17. Intact. Reg. No. 101.

B. Italic.

15. Squat amphora, with a broad, tunnel-shaped mouth and no base. Apulian type. Two handles, and between them, on each side, a projecting ornament, crescent-shaped, with eyes and a nose. Clay pink, painted yellow. Decorations, in dark brown and red: broad bands above and below the handles; between them a frieze composed of vertical and horizontal lines and small squares. Below the bands, concentric circles and triangles.

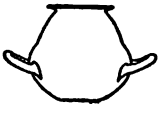


Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 16. Diameter, M. 0. 205. Intact. Reg. No. 9.

16. Small, squat jug, with a high, vertical handle, an ornament ending in a ram's head attached to one side, and a spoon-shaped nozzle, connected with the interior by four holes which served as a strainer. Apulian type. A round opening on the top. Decorations: lines, alternately dark brown and red, encircling the vase, others running vertically. On one side a band of lozenges, alternately red and brown, and on the bottom a wheel.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, including handle, M. 0. 11. Intact. Reg. No. 10.

17. Small amphora-shaped jar, with two handles at the broadest part, near the bottom, and mouth in form of a strainer, being concave and perforated with five small holes. Apulian type. Clay pale pink, painted yellow. Decorations: bands, fine lines, zigzags, etc., in dark brown and red.



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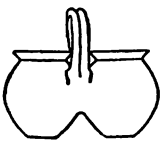
Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 123. Intact. Reg. No. 8.

18. Double vase, in the form of two jars united, with a basket handle rising between them. Apulian type. Clay pale yellowish. Decorations, in dull black: five bands, (*a*) wave-pattern, (*b*) concentric semicircles, with pendant ornaments, (*c*) a broad herring-bone, (*d*) a chain, (*e*) dolphins, in outline, and rosettes, in alternate squares. On the handle a chain pattern; and around the inside of the lips concentric semicircles and groups of dots. A red line around the neck and on the handle.



Gift of T. G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 144; longest diameter, M. 0. 274. Intact. Reg. No. 11.

3. The so-called "Proto-Corinthian" Style.

(See Introduction, page 13.)

19. Small lekythos. Clay pale yellow. Decorations, in brown: three bands or friezes, divided by very fine lines and rows of dots. Upper band, on the shoulder, three hounds running to right; middle band, five hounds running to right; lower band, rays. All these drawn in silhouette, with no incised details.

Purchased in Athens, 1882. Said to have been found at Megara. Intact. Height, M. 0. 07. Reg. No. 6288.

20. Shape and colors like the preceding. Decorations: fine lines encircling the whole body of the vase. Around the shoulder, a sort of ray pattern, the points curled. Around the mouth, delicately drawn, concentric circles. No incised lines.

Purchased in Athens, 1882. A bit of the lip broken. Height, M. 0. 06. Reg. No. 6289.

21. Shape more elongated than the preceding. Decorations, in red and dark brown: bands and lines encircling the vase, and around the middle a herring-bone pattern. No incised lines.

Gift of Henry P. Kidder, 1880. Height, M. 0. 10. Intact. Reg. No. 205.

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22. Alabastron, pear-shaped. Clay pink, decorated with brown bands, and rays at the shoulder.

Lent by the estate of Alfred Greenough. Height, M. 0. 09. Intact.

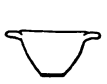
23. Aryballos, shape like the Corinthian. (See No. 34.) Clay yellowish. Decorations: around the body two bands of dark brown, with a red (painted) line between them. On the shoulder rays, and around the mouth circles, brown and red.

Gift of the estate of Alfred Greenough. Height, M. 0. 067. Intact. Reg. No. 5154.

24. Aryballos, resembling the Corinthian aryballoi in shape, though slightly less rounded. Clay pale pink. Decorations, in red: around the middle two broad lines, separated by a narrow one. On the shoulder, rays; around the mouth, circles.

Lent by the estate of Alfred Greenough. Height, M. 0. 079. Intact.

25. Very small cup (kotyle), with two handles. Clay pale pink. Decorations: around the edge, short vertical lines; below, bands of red and black.



Gift of Francis Amory, 1877. From Greece. Height, M. 0. 028. Intact. Reg. No. 247.

26. Fragment of a pyxis. Clay pink. Decorated around the sides with vertical zigzags drawn in brown, and red horizontal stripes. On the top, lines and concentric circles, in the same colors.

Gift of Thomas Davidson, 1880. Found by him near Krommyon, in Megaris. Diameter, M. 0. 106. Reg. No. 217.

27. (Probably a late member of this group, dating from the sixth or possibly early fifth century.) Very small amphora, of the later black-figured shape, like No. 318. Clay pink. Decorations, in red: a sort of *Stabornament* on the shoulder, the body encircled with horizontal lines. The neck and base are also painted red.

Gift of H. P. Kidder, 1881. Height, M. 0. 091. Base slightly broken. Reg. No. 180.

28. Very small amphora. Clay pale yellow. Decorations, in brown: on the shoulder, a *Stabornament*; around the body, a band of lotos-flowers, alternately upright and inverted, with details incised; above and below this, groups of horizontal lines encircling the vase. Shape like No. 75.

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Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 093. Intact. Reg. No. 52.

4. Corinthian Style.

A. Aryballos.

The aryballoi were among the most distinctive and popular of the Corinthian vases. They were used by athletes to carry the ointment with which they rubbed themselves after bathing or exercising.

29. Large. Around the shoulder, rays and lines. The body is occupied by a wide frieze, consisting of three large birds, two ducks, and, on the front, a human-headed bird with spread wings. In the field, one flower. Touches of red. Details coarsely incised.

Purchased in Athens, 1882. Height, M. 0. 135. Intact. Reg. No. 6278.

30. Large. Around the body vertical bands of purple on a black ground, separated by coarsely incised lines in pairs. Rays and lines encircling the mouth and shoulder. Clay coarse and of a dull color.

Gift of B. W. Crowninshield, 1881. Height, M. 0. 115. Intact. Reg. No. 300.

31. Around the body birds, dark purplish, details incised, the design nearly effaced. Rays encircling the shoulder.

Gift of H. P. Kidder, 1880. From Greece. Height, M. 0. 076. Lip restored. Reg. No. 151.

32. Broad, thick lip. Decorated with the large, Oriental, star-shaped design which is frequently found on aryballoi. Colors, black and purple. No incised lines.

Purchased in Athens, 1882. Height, M. 0. 071. Intact. Reg. No. 6280.

33. Similar to the preceding, the design in red.

Purchased in Athens, 1882. Height, M. 0. 07. Intact. Reg. No. 6279.

34. Horizontal bands, black, encircling the body, and in the middle a band of black dots. Rays on the shoulder. No incised lines.

Gift of B. W. Crowninshield. Height, M. 0. 08. Broken and repaired, with slight restorations in plaster. Reg. No. 299.

35. Design nearly effaced. Apparently a frieze of birds en-

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circling the body, with details incised. Rays around the shoulder. Shape like the preceding.

Gift of H. P. Kidder, 1880. From Greece. Height, M. 0. 071. Intact. Reg. No. 152.

36. Italo-Corinthian. Design nearly effaced, but shows two human figures crawling towards each other; one a bearded Satyr, the other a female (?). In the field, rosettes and flowers. Colors nearly gone, but there are traces of purple and black, with details incised. Shape like the preceding.

Lent by Miss Helen Griggs. Height, M. 0. 06. The vase has been badly broken, but is put together from the original pieces.

37. Italo-Corinthian. Decorations: a large bird, with outspread wings and the head of a lion, the field covered with flowers, etc. Colors, brown and purple. Details incised. Rays around the lip. Shape like the preceding.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 092. Intact. Reg. No. 4.

38. Italo-Corinthian, late. Clay red. Base entirely covered with a fine black glaze. Around the body are lines of red (painted) and white, and rows of white dots. Around the mouth a broad red band.

Gift of Henry P. Kidder, 1880. Height, M. 0. 067. Lip partly restored. Reg. No. 173.

B. Alabastron.

These, like the aryballoi, were made for ointments, but were not associated with athletes. They derive their name from ointment-jugs of similar shape which were imported into Greece from the Orient, and which were made of alabaster. Their shape is quite distinctive, though it varies from the plump, pear form of No. 39 *to the extremely elongated proportions of No.* 44. *The mouth and lip are round and flat, like those of the aryballoi, and the handle is usually, but not always, merely a small projection at the neck, perforated with a hole just large enough to pass a string through.*

39. Pear-shaped, with small neck. Two grotesque lions, with elongated necks and small heads, stand opposite each other, heads facing the spectator. Between them are two swans,

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one above the other. In the field, flowers. The necks of all the figures are red. Details incised.

Lent by W. S. Bigelow. Purchased by him in Italy. Height, M. 0. 185. Intact.

40. Shape more elongated than the last, but still full-bellied. Decorations, in three bands, separated by stripes of brown: upper band, cocks standing; middle band, lions and swans; lower band, lions. All the figures are in profile to right. The field filled with flowers; details incised. The colors are considerably effaced, but show that the clay is red, painted yellow, and the decorations black and purple.

Gift of Henry P. Kidder, 1880. Height, M. 0. 26. Intact. Reg. No. 150.

41. Shape like the preceding. Decoration, three bands of lions, separated by stripes. All profile to right. Details incised, and field filled with flowers. Colors as in the preceding, but in much better preservation.

Gift of Henry P. Kidder, 1880. Height, M. 0. 226. Has been repaired at the neck. Reg. No. 154.

42. Shape like the preceding. Decorations, also in three bands: upper, swans; the others, lions. All in profile to right. Details, field and colors like the preceding.

Gift of Henry P. Kidder, 1880. Height, M. 0. 239. Has been broken, and repaired with the original pieces. Reg. No. 153.

43. Shape like the preceding. Decorations, also in three bands: upper, swans; middle, two boars and a stag; lower, boar, lion, and bullock. All the figures in profile to right. Details, field and colors like the above.

Gift of Henry P. Kidder, 1880. Height, M. 0. 247. Intact. Reg. No. 215.

44. Shape, long and slender. Decorations, in five bands: first, two lions sitting vis-à-vis; second, a lion about to attack a grazing bullock; third, a lion standing, and a stag grazing, vis-à-vis; fourth, a lion and a long-horned goat, vis-à-vis; fifth, three lions and a swan, profile to right. Details, field and colors like the preceding, but the drawing shows a considerable advance over that of the alabastra previously described.

Gift of Henry P. Kidder, 1880. Height, M. 0. 304. Has been broken, and repaired with the original pieces. Reg. No. 165.

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45. Shape resembling the preceding, but shorter. Decorations in five bands: first, a lion and a bull about to attack each other; second, a lion and a human-headed bird, with outspread wings; third, a lion and a goat, vis-à-vis, behind them an owl; fourth, a lion, a deer, and an owl; fifth, a lion and a goat, vis-à-vis. Details, field and colors like the preceding, design considerably effaced.

Gift of Henry P. Kidder, 1880. Height, M. 0. 215. Intact. Reg. No. 167.

46. Shape like that of No. 44. The decorations were in five bands, but are almost entirely obliterated. In general character, colors, etc., it resembled the others.

Gift of Henry P. Kidder, 1880. Height, M. 0. 305. Has been broken, and somewhat patched in the mending. Reg. No. 166.

C. Jugs of various shapes.

47. Lekythos, or oil-jug. Clay pale yellow. The upper half is covered with a black glaze, which ends unevenly just below the middle of the body. It was probably decorated with one or more reddish stripes, of which nothing but doubtful traces survive. Below the black there is no decoration.

Gift of B. W. Crowninshield, 1881. Height, M. 0. 109. Intact. Reg. No. 296.

48. Painted black almost to the base. Remains of red and white stripes encircling the body.

Gift of B. W. Crowninshield, 1881. Height, M. 0. 15. Intact. Reg. No. 295.

49. Good shape, well rounded, with handle rising from lip. Was painted black and decorated with stripes, like the preceding, but the colors have nearly disappeared.

Gift of B. W. Crowninshield, 1881. Height, M. 0. 197. Intact. Reg. No. 297.

50. Similar to the preceding, but much smaller. Slight vestiges of black paint, but all other color has disappeared.

Gift of B. W. Crowninshield, 1881. Height, M. 0. 092. Intact. Reg. No. 302.

51. Oinochoë, or wine-jug, round and squat, with low, flat handle. Clay yellow, painted black, with narrow purple and white lines encircling the vase in groups. No incised lines.

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Gift of B. W. Crowninshield, 1881. Height, M. 0. 135. Diameter, M. 0. 15. Intact. Reg. No. 303.

52. Italo-Corinthian oinochoë, squat and flat-bottomed, with a broad, flat handle. Clay yellow. Decorations, in glossy black and red, with touches of white: a frieze encircles the middle, composed of lions, alternating with a goat, a swan, and a human-headed bird, respectively. Details incised; field filled with flowers and dots. Mouth, shoulder, and handle black; the shoulder decorated with vertical red and white lines in pairs, separated by incised lines. Red and black bands encircle the vase. At the bottom rays.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 142; diameter, M. 0. 137. Neck and handle partially restored. Reg. No. 6.

53. Italo-Corinthian jug, with rude imitation of the Corinthian drawing. Neck, mouth, and handle painted dark brown; body pale yellow, with two bands of animals encircling it. In both, stags and winged horses: upper row profile to left; lower, profile to right. Details coarsely scratched. Ground *semé* with circles, each with a dot in the centre. Colors, brown and purple. At the junction of the handle with the rim will be noticed two *rotelli* or disks, a survival from the earlier bronze jugs, in which these served to fasten the handle to the vase.

Lent by W. S. Bigelow. Height, M. 0. 34. Intact.

54. Jug, with *rotelli*, similar to the preceding, but of much better technique and drawing. Clay reddish; neck, mouth, and handle painted black. Decorations, in three bands: upper, a lion biting a grazing stag from behind; middle, a geometric pattern composed of triangles and clusters of dots; lower, lions and stags. All the figures in profile to right. Details incised. Colors, black and purple. In the field, rosettes of dots. At the base, rays.

Lent by W. S. Bigelow. Height, M. 0. 266. Apparently intact.

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55. Small Italo-Corinthian lekythos. Shape like No. 19. Vase painted brown, and decorated with incised scales. Purple and a pale brown used in the decorations.

Lent by the estate of Alfred Greenough. Height, M. 0. 092. The vase has been varnished, which gives it an unnatural lustre.

D. Vases in the form of animals.

56. Alabastron, in the form of a rabbit, with elongated body. The mouth of the vase is on the breast, with the rabbit's head bent backwards. Ears painted purple, body covered with small brown spots on a pale yellow ground.

Gift of Henry P. Kidder, 1880. Length, M. 0. 207. Slightly cracked. Reg. No. 189.

57. Similar, the ears restored in plaster.

Gift of Henry P. Kidder, 1880. Length, M. 0. 198. Neck and piece of right foreleg restored. Reg. No. 177.

58. Similar. The mouth of the vase is gone, and the place where it was attached to the breast of the rabbit has been smoothed over.

Gift of Henry P. Kidder, 1880. Length, M. 0. 192. Considerably broken and restored. Reg. No. 188.

59. Deer, couchant, with head raised, and long, pointed ears. This has no mouth, and is not a vase, properly speaking. It was probably a child's toy. The body is covered with animals and other devices, in black and purple, with incised details.

Gift of Henry P. Kidder, 1880. Length, M. 0. 112. Head replaced, but apparently original. Reg. No. 182.

60. Similar to the preceding.

Gift of Henry P. Kidder, 1880. Length, M. 0. 112. Broken and repaired. Reg. No. 185.

61. Shape similar to the two preceding, but terminating at the neck in a simple rim, with a small, round opening and no head. Body covered with brown dots, no incised lines.

Gift of Henry P. Kidder, 1880. Length, M. 0. 087. Broken at haunches. Reg. No. 157.

62. Like No. 61.

Gift of Henry P. Kidder, 1880. Length, M. 0. 10. Restored at the neck. Reg. No. 158.

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63. Jug in the form of a deer couchant, with the so-called "flat-iron" (*Bügel*) handle. A small round tube rises vertically between the ears, and there is a smaller opening in the mouth. The entire figure was decorated with brown spots, most of which are nearly obliterated. Clay pale yellow, painted red by a modern hand.

Gift of Henry P. Kidder, 1880. Height, M. 0. 149; length, M. 0. 155. Intact. Reg. No. 187.

64. Like the preceding.

Gift of Henry P. Kidder, 1880. Length, M. 0. 118. Neck restored. Reg. No. 156.

65. Child's toy (?) in form of a porcupine, the body covered with brown dots. The left ear perforated.

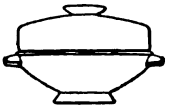
Gift of Henry P. Kidder, 1880. Length, M. 0. 094. Intact. Reg. No. 186.

66. Frog, squatting. Back covered with brown dots.

Gift of Henry P. Kidder, 1880. Length, M. 0. 075. Broken, and partially repaired with the original pieces. Most of the head gone. Reg. No. 169.

E. Pyxis.

67. Pyxis (a small round box or dish, with a cover). Two small handles, with openings large enough to pass a cord through. Clay brownish yellow, fine. Decorations: on the vase, brown horizontal lines outside; the inside black, with remains of purple in the centre. Cover, black and purple lines encircling it. (The cover fits the vase, but is of a paler clay, and does not belong to it.)

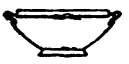


Gift of B. W. Crowninshield, 1881. Diameter, M. 0. 115. The vase cracked, cover intact. Reg. Nos. 278, 285.

68. Dish of similar shape and clay, cover gone, and decorations effaced.

Gift of B. W. Crowninshield. Diameter, M. 0. 119. Intact. Reg. No. 276.

69. Similar to preceding, but with three small handles. Cover gone. Clay pale yellow, quite thin. Decorations: red bands encircling the interior; black and red bands outside, with a row of black dots on the line of the handles.



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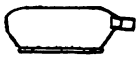
Gift of B. W. Crowninshield, 1881. Diameter, M. O. 116. Intact. Reg. No. 274.

F. "Kothon," so called.

70. "Kothon," a low, round dish, with one handle, convex sides, and lip rolled inward, leaving a comparatively small opening in the centre. Decorations, in purple and dark brown: lines and dots encircling the top, rim, and lower part. On the handle, rosettes of dots, and vertical, wavy zigzags. No incised lines.

Purchased in Athens, 1882. Diameter, M. O. 155. Intact. Reg. No. 6276.

71. Similar to the preceding, except that the lip, instead of curving downwards towards the centre, is bent at a sharp angle with the top. Clay a pale yellow. Decorations, in brown: lines, and, around the edge, dots, the latter nearly effaced.



Gift of Francis Amory, 1877. Found at Plataea, in Boeotia, in April of that year. Diameter, M. O. 143. Intact. Reg. No. 254.

G. Miscellaneous Shapes.

72. Lekane, a sugar-bowl-shaped vase with cover and two handles. Clay pale yellow. Decorations: around the neck, rays; below, stripes, dots, and bands; around the middle a frieze of lions, sphinxes, and human-headed birds, the field filled with flowers. Colors, brownish black and purple (in the figures); details incised. Cover of a deeper-colored clay, decorated with lines, rays and bands, brown and black.

Purchased in Athens, 1882. Said to have been found near Corinth. Height, without cover, M. O. 148. Intact. Reg. No. 6277 A.

73. Kylix, or drinking-cup. Italo-Corinthian. Clay yellow, painted black on the inside. Outside, black at neck and base; in the middle a frieze of swans, rudely drawn, in red and black, with incised lines. Above and below this, red and white bands.

Lent by W. S. Bigelow. From Italy. Diameter, M. O. 146. Intact.

74. Drinking-cup, in the form of a human leg, sharply bent at the knee. The thigh forms the cup proper, which is

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tunnel-shaped. Decorations: around the thigh, and nearly effaced, a conventional pattern which seems to centre in a human face. At the knee an elaborate rosette, and on the foot a high shoe, with pointed, turn-up toe, and covered with a rich pattern. All the details incised. Colors black, purple and white, upon a pale yellow ground.

Gift of Henry P. Kidder, 1880. Height, M. 0.088. Repaired. Reg. No. 179.

75. Small amphora, of pale yellow clay. Italo-Corinthian. On the shoulder, between the handles, a lion on each side; below, a frieze of lions and swans, the ground *semé;* at base, tall rays. Colors, brown with touches of red, details incised.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0.155. Intact. Reg. No. 5.

76. Italo-Corinthian vase in the form of a champagne-glass, with broad base, tall stem, and shallow bowl. Probably used for burning incense in tombs (*thymiaterion*). Clay pale yellow, decorated with stripes of purple and brown, encircling the outside and the rim. No incised lines.

Lent by Miss Helen Griggs, by whom it was acquired in Rome. Height, M. 0.102. Diameter at top, M. 0.13. Slightly repaired.

77. Small flat bowl (phiale) with a boss in the centre. Clay yellowish. Decorations: bands and lines encircling both exterior and interior, in purple and black. No incised lines.

Gift of Francis Amory, 1877. Found at Larymna, Boeotia. Diameter, M. 0.087. Repaired. Reg. No. 251.

5. Vases of Various Primitive Types.

78. Two-handled drinking-cup (kantharos), with vertical handles, which are surmounted by round bosses suggestive of the rivets used for fastening the handles of the earliest metal vases. Clay red, painted dark brown. Decorations, scratched: on each side a horse walking to right. From the back of each horse rises a horn-shaped object. On each boss of the handles is a rudely scratched rosette pattern.

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Lent by the estate of Alfred Greenough. Height, M. 0. 145. Diameter, M. 0. 14. Restored, and painted over in parts.

79. Amphora-shaped vase, of rude execution. Handles attached to the top of the shoulder, from which they rise vertically. Near the handles a small pointed boss on each side. Clay red. Decorations: bands of red. Etruscan.

Lent by W. S. Bigelow. Height, M. 0. 125. Intact.

80. Small round vase of similar technique, with two large handles rising almost vertically from the shoulder. Decorations, in red and black, nearly obliterated: lines encircling the vase, with a band of short vertical lines around the shoulder.

Gift of B. W. Crowninshield. Height, M. 0. 058. Intact. Reg. No. 317.

81. Etruscan amphora, made in imitation of bronze vases, as shown especially by the manner in which the upper ends of the handles are attached to the vase, even the rivet of the bronze being imitated in the clay. A small projecting object, broken, on each side, midway between the handles. Form good, clay red, without color or decoration. Compare similar vase published in the *Annali dell' Instituto*, 1878, plate R, I.

Gift of J. J. Dixwell, 1876. (See page 94.) Height, M. 0. 283. Slightly damaged. Reg. No. 106.

82. Cover of a round dish, Etruscan, of bright red clay, without decoration. From the middle of the cover rises a handle, perpendicular, round, and terminating in three volutes.

Gift of J. J. Dixwell, 1876. (See page 94.) Diameter, M. 0. 14; height M. 0. 145. Considerably broken, some pieces missing. Reg. No. 107.

83. Fragment. Handle and part of the rim of an amphora. Clay coarse, red, painted pale yellow. Handle twisted like a rope, but otherwise undecorated. Rude decoration, in brown, on the neck. Below the handle, a pattern like the common "bead" moulding.

Lent by Miss Helen Griggs. Found in the Kerameikos, Athens. Length of fragment, M. 0. 193.

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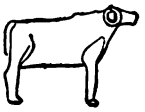
84. Small, plump lekythos, or oil-jug, rudely made. Shoulder fluted. Clay red, no decoration.

Gift of B. W. Crowninshield, 1881. Height, M. 0.098. Intact. Reg. No. 298.

85. Vase (lekythos?) in form of a ram, rudely modelled. On the shoulder is a hole for filling, while the ram's mouth is perforated with a small hole for pouring. There was a handle on the back, now gone. Clay red, painted a dark brown, and covered with small white dots.



Gift of B. W. Crowninshield, 1887. Acquired by him in Athens, 1881. Length, M. 0.196. Repaired. Reg. No. 5309.

85 A. Jug in the form of a bird, without base or feet. Clay pale yellow. The wings and feathers are carefully drawn in dark brown, but by an unskilful hand.

Gift of Henry P. Kidder. Length, M. 0.135. Extensively repaired. Reg. No. 184.

86. Small askos, or jug shaped like a wine-skin. Clay red. Decorations obliterated.

Lent by the estate of Alfred Greenough. Height, M. 0.10. Intact.

87. Cylindrical box with cover. A rim projects around the base, and one corresponding with it around the cover. Both box and cover are elaborately decorated with linear patterns, all of which are scratched, no colors being used. The decorations around the top are a vine, a wave-pattern and an egg-pattern. Around the sides, two borders of pyramidal designs, a broad meander, cross-hatched lines, and, around the lower rim, an egg-pattern. (Archaic?)

Gift of Edward Austin, 1876. Height, M. 0.102. Diameter, M. 0.115. Practically intact. Reg. No. 50.

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CASE 1A.

PREHISTORIC ITALIC POTTERY.

"Bucchero Italico."

88–100. Contents of a Prehistoric Grave in the Region of the Alban Lake.

The grave in which these objects were found was in the tract known as the "Pascolare," on the northwest slope of Monte Cucco, between that mountain and the Monte Crescenzio, near Castel Gandolfo. The grave belongs to the series which were buried under three eruptions of lava and ashes from the Alban craters, and which probably yield the earliest specimens of the art of pottery yet found in Italy.

The lot purchased in Rome, 1888.

88. Shallow bowl or cup, with one handle. Rim curved slightly inwards. No decoration.
Height, M. 0. 045. Diameter, M. 0. 11. Practically intact. Reg. No. 5533.

89. Cup, with one handle, which is pierced by two holes. Shoulder fluted in diagonal curves.
Height, M. 0. 064. Practically intact. Reg. No. 5534.

90. Very small cup, with one handle, which curves high above the rim. No decoration.
Height, M. 0. 03. Diameter, M. 0. 054: Handle broken, and restored in plaster. Reg. No. 5535.

91. Very small jug, with triangular mouth, and lip. No decoration.
Height, M. 0. 043. Practically intact. Reg. No. 5536.

92. Amphora mounted upon a high quadrilateral base, each

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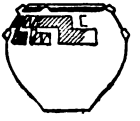
side of which is perforated by a square hole. Around the shoulder of the vase is scratched a primitive meander of four parallel lines, and the base is covered with the same design.

Total height, M. O. 23; height of vase alone, M. O. 135. The handles are gone. Reg. No. 5537.

93. Amphora, broader than the preceding, and with shorter neck, mounted upon a quadrilateral base.

Total height, M. O. 148; height of vase alone, M. O. 10. Base repaired. Reg. No. 5538.

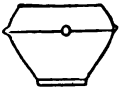
94. Urn, of simple oval shape, truncated at the base. Around the neck is modelled a design like a twisted cord, with small knobs projecting at intervals. Around the shoulder a large primitive meander, scratched.



Height, M. O. 17; diameter, M. O. 20. There was a small handle on the shoulder, now gone. Repaired. Reg. No. 5539.

95. Small, shallow, funnel-shaped dish, the rim raised on one side into a handle, which is perforated by a small round hole. No decoration.

Diameter, M. O. 102. Practically intact. Reg. No. 5540.



96. Small round bowl, with the rim curving inward. Around the shoulder four small pointed bosses. No decoration.

Height, M. O. 078. Diameter, M. O. 107. Intact. Reg. No. 5541.

97. Similar, three bosses on the shoulder.

Height, M. O. 077. Diameter, M. O. 097. Slightly broken. Reg. No. 5542.

98. Similar, four bosses on the shoulder.

Height, M. O. 06. Diameter, M. O. 091. Practically intact. Reg. No. 5543.

99. Very small cup, with one handle. No decoration.

Height, M. O. 034. Diameter, M. O. 056. Slightly broken. Reg. No. 5544.

100. Shallow, funnel-shaped dish, with rim curving slightly inwards. Very small projection for handle at one side. No decoration.

Diameter, M. O. 112. Practically intact. Reg. No. 5545.

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101–105. Contents of a Prehistoric Roman Grave.

The grave in which these objects were found was discovered on the Esquiline in the spring of 1888. It was within the line of the wall of Servius Tullius, from which we know that it must have been earlier than the reign of that king, as it was never lawful to bury the dead inside the city limits.

The character of the pottery is quite similar to that last described; the clay is coarse, reddish, and heavy; and the vases are hand-made, small, colored a dark brown, and imperfectly glazed.

This lot was purchased in Rome, 1888.

101. Two-handled amphora-shaped bowl. No decoration.

Height, M. 0. 10. One handle gone, and vase cracked. Reg. No. 5548.

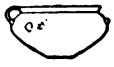
102. Vase similar in shape to the preceding, with one handle. No decoration.

Height, M. 0. 148. Intact. Reg. No. 5546.

103. Similar to the preceding. No decoration.

Height, M. 0. 122. Intact. Reg. No. 5547.

104. Shallow bowl with one handle. A fracture shows that the clay is black, covered with a layer of finer, reddish clay on the surface, and this again is painted black. Around the shoulder, three pointed bosses, and between them simple patterns of zigzags, rudely scratched.



Diameter, M. 0. 148. Height, M. 0. 072. Handle broken off, and vase cracked. Reg. No. 5550.

105. Shallow cup, with a high handle rising from the lip. Around the shoulder, three bosses.

Height, M. 0. 046. Diameter, M. 0. 086. Practically intact. Reg. No. 5549.

(In the same grave were found two large bronze rings, which are flattened horizontally. Each is decorated, on both sides, with a simple zigzag line. Also a bronze fibula, of good shape and style, decorated with incised lines and dots.)

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CASE 2.

VASES FROM CYPRUS.

THE vases in this case are part of a collection of Cyprian antiquities purchased by subscription for the Museum, of General L. P. di Cesnola, in 1872.

Class I. Alambra Type.

Vases found at Alambra, near Dali. They are characterized by their color, which is either a warm red or black, with a much higher polish than is usual in Greek ceramics, and by their decoration, which always consists of strongly incised lines, grouped into zigzags, lozenges, checker-boards, and triangles, with which the surface of the vase is nearly covered. The vases are usually rounded on the bottom, and without any means of standing erect. This type is illustrated in plate VII of Cesnola's *Cyprus*.

Group A. Red vases with incised decorations.

106. Small round bottle or jug, with long, slender neck, funnel-shaped mouth, and one handle.
Height, M. O. 126. Practically intact. Reg. No. 377.

107. Similar, but larger, and body pear-shaped.
Height, M. O. 18. Lip slightly broken. Reg. No. 389.

108. Similar to the preceding.
Height, M. O. 162. Neck repaired. Reg. No. 397.

109. Similar, but smaller.
Height, M. O. 12. Practically intact. Reg. No. 384.

110. Similar.
Height, M. O. 133. Lip slightly broken. Reg. No. 396.

111. Similar.
Height, M. O. 116. Surface slightly damaged. Reg. No. 390.

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112. Form like the preceding, with the addition of a square, flat piece projecting from the shoulder, on the front, perforated with two holes for hanging.
Height, M. 0. 15. Mouth restored in plaster. Reg. No. 391.

113. Body of the vase like the preceding, but with the handle rising vertically like a ring from the lip. On the front, at the junction of the neck and body, a small ring for hanging. Resembles one in Cesnola's *Cyprus*, plate VII, lower right hand.
Height, M. 0. 119. Practically intact. Reg. No. 379.

114. Body of the vase like the preceding, but terminating in a narrow neck, with no lip and no handle. The rim is perforated with two small holes for hanging.
Height, M. 0. 113. Practically intact. Reg. No. 392.

115. Jug of a common type, with much fuller neck than the preceding group, and much smaller lip. The handle rises above the rim. On the front a small ring for hanging.
Height, M. 0. 116. Practically intact, but the glaze almost entirely worn off. Reg. No. 385.

116. Similar jug; the handle rises only slightly above the rim, and there is no ring or projection on the front.
Height, M. 0. 118. Intact. Reg. No. 378.

117. Similar, but smaller.
Height, M. 0. 09. Practically intact. Reg. No. 381.

118. Similar. On the front a small projection, not perforated.
Height, M. 0. 093. Surface slightly broken. Reg. No. 394.

119. Round jug, with the neck running into a long, bill-shaped mouth (*Schnabelkanne*). On the front a slight projection at the junction of the neck and shoulder, not perforated. Glaze and incisions worn off.
Height, M. 0. 166. Intact. Reg. No. 364.

120. Similar, but smaller, and in better preservation.
Height, M. 0. 12. Intact. Reg. No. 380.

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121. Jug with beak mouth, and oval body, mounted horizontally upon four small feet. A short, curved tail behind. Three small rings, for hanging, affixed to the neck, and one to the breast.

Height, M. 0. 152; length, M. 0. 09. Glaze almost entirely gone, otherwise intact. Reg. No. 399.

122. Jug with pear-shaped body, long neck, and unusually large handle. Mouth like the beak-shaped type cut short. A small projection, not perforated, at the junction of neck and shoulder, on the front.

Height, M. 0. 161. Intact. Reg. No. 393.

123. Jug of similar shape, but without decorations.

Height, M. 0. 198. Intact. Reg. No. 365.

124. Round jug, with a short, narrow neck and small lip. A handle attached to the shoulder, and a small, pointed projection on the front.

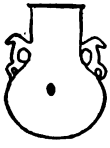
Height, M. 0. 113. Surface much worn, and glaze almost entirely disappeared. Reg. No. 374.

125. Small vase, of primitive amphora shape. Like Cesnola, *Cyprus*, plate VII, middle left hand.

Height, M. 0. 13. Practically intact. Reg. No. 386.

126. Similar.

Height, M. 0. 118. Intact. Reg. No. 382.



127. Similar, but with twisted handles, also small, each with two holes. Perforated projections on the front and back of the body.

Height, M. 0. 112. Surface slightly broken in places. Reg. No. 383.

128. Small, spherical cup, with vertical rim and one handle.

Height, M. 0. 068. Intact. Reg. No. 387.

129. Jug, of elongated oval form, sides slightly flattened, rather short neck, and lip bent into a point on the front. Rings at the junction of the neck and shoulder on the front, and of the handle and shoulder on the back. Below these, blunt-pointed projections.

Height, M. 0. 179. Glaze worn off. Reg. No. 400.

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130. Bowl, hemispherical in shape, with a small perforated projection on one side, near the rim.

Diameter, M. O. 107; height, M. O. 058. Repaired. Reg. No. 388.

131. Similar bowl, painted black inside, and unevenly, around the rim.

Diameter, M. O. 122; height, M. O. 071. Repaired. Reg. No. 395.

132. Cone-shaped whorl, or weight, supposed to have been used in weaving. Perforated through its axis.

Height, M. O. 047. Intact. Reg. No. 662.

Class I, Group B. Vases of similar color and finish, without decorations.

133. Small round cup, with slightly flaring lip, and high, hasp-shaped handle affixed to the lip. A ring on the front. No incisions or other decorations. This cup is slightly flattened at the bottom, but not sufficiently to enable it to stand alone.

Height, without the handle, M. O. 079. Repaired. Reg. No. 369.

134. Small oval jug, with no neck, large mouth, and roughly cranulated rim. A long tube-like spout projects diagonally upward from the middle of the body. No decorations.

Height, M. O. 074. Handle restored in plaster. Slightly broken along the rim. Reg. No. 366.

135. Jug of similar size and character, but round, with a round handle, bent upwards, and no lip. No decorations.

Height, M. O. 072. Broken on one side. Reg. No. 368.

136. Large lekythos, or oil-jug, spherical in shape, with neck and horizontal lip, the latter rather broad. This jug has a small base.

Height, M. O. 193. Practically intact. Reg. No. 372.

137. Hemispherical bowl, with a semi-cylindrical spout projecting from one side, and opposite this, a small ring attached for hanging. Around the rim, four pairs of small, pointed bosses. The bottom has a small round boss inside, somewhat like that of a phiale.

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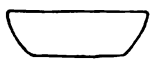
Diameter, M. 0. 161. The glaze is worn, and the vase is somewhat discolored. Reg. No. 448.

138. Long, slender alabastron, or ointment bottle, with long neck, round mouth, and lip. One handle.
Height, M. 0. 32. Base repaired. Reg. No. 363.

Akin to this group, but with slight decorations, are usually in relief, the following: —

139. Round bowl, shaped like the saucer of a flower-pot.

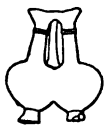


Very faint lines have been traced, with a small blunt tool, encircling the vase.
Diameter, M. 0. 13. Slightly damaged. Reg. No. 407.

140. Small round drinking-cup, with one handle, and two

small points on the front. Rudely made. Two simple chain-patterns rudely modelled in relief around the neck, two others down the front, and two horizontal lines around the body.
Height, M. 0. 084. Practically intact. Reg. No. 361.

141. Small round jug, bulging at the lower part. Handle surmounted by a flat crest. Two lines in relief around the neck. Somewhat blackened by fire.
Height, M. 0. 074. Top of the crest above handle gone. Reg. No. 450.



142. Two bottles, with small bodies and long necks, joined at shoulder and lip, and with a handle between them. Two rings, in relief, around each neck.
Height, M. 0. 105. Slightly broken at the base of each. Reg. No. 371.

143. (Belonging to this group?) Lekythos, squat and full

in shape. The surface is dark in places, as though from the action of fire, and also considerably corroded.
Height, M. 0. 128. Surface damaged as noted above. Reg. No. 375.

Class I, Group C. Black vases with incised decorations.

144. Small jug, of common shape, with round mouth, like Nos. 116–118. Small pointed projection on the front.
Height, M. 0. 097. Lip slightly broken. Reg. No. 402.

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145. Small bottle, red on the lower part. No lip nor handle. Two holes in the rim.

Height, M. 0. 094. Broken on one side of the neck. Reg. No. 398.

146. Bowl, hemispherical in shape. Small projection on one side, not perforated.

Diameter, M. 0. 105. Repaired. Reg. No. 401.

147. Whorl. Perforated with a large round hole through the axis.

Height, M. 0. 031. Intact. Reg. No. 663.

Class II. Pale Yellow Vases.

This class is no less distinctive of Cyprian art than the preceding, both for its material and decorations. The surface is pale, rather coarse, and either greenish yellow or brownish yellow in color; and the glaze is of a thin, inferior quality, having disappeared entirely from the majority of our specimens. The decorations are always painted, never incised, the prevailing colors being a dark chocolate brown, and red.

According to their system of decoration, our vases of this class may be subdivided into four groups. These are, A, vases of yellow clay, decorated with rudely drawn combinations of diagonal lines; B, vases of the same clay, decorated with circles and geometric patterns; C, vases of similar style, but of red clay painted yellow; D, vases on which animal forms appear.

Group A. Vases decorated with rudely drawn combinations of diagonal lines. A special characteristic of this type is the variety and fantastical nature of the forms, all of which are decidedly primitive.

148. Small round jug with bill-shaped mouth and no base (*Schnabelkanne*). Very small handle at the junction of the neck and shoulder, and a small ring on either side of this. Decorations: two rows of triangles formed of diagonal lines in dark brown. Lines also on the neck and bottom.

Height, M. 0. 127. Practically intact. Reg. No. 437.

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149. Similar jug, but with larger handle, and no rings. The mouth ends in a tube. Decorations: zigzags and patterns of cross-hatched lines, in dull black.

Height, M. O. 14. Intact. Reg. No. 443.

150. Similar jug, with shorter, pointed beak, and rings at the sides of the handle. Decorations: zigzags and triangles.

Height, M. O. 13. Lip lightly broken. Reg. No. 438.

151. Larger, bill-mouthed jug, of eccentric shape. The body is pear-shaped; the neck long, and bent back; the vase rests upon three short feet; and there are rows of rings down the front and sides. Decorations: bands of triangles, and one of lozenges, formed of cross-hatched lines, in black shading to red.

Height, M. O. 195. One foot restored in plaster. Reg. No. 439.

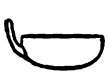
152. Squat jug, round, but considerably flattened on the top and bottom, no base, a bill-mouth and no other opening. A small round handle on the top. Small, pointed projections on either side of the neck and around the middle of the body. Decorations: triangular patterns of diagonal lines on the upper half, groups of radiating lines on the lower half, all in brown.

Diameter, M. O. 104. Practically intact. Reg. No. 441.

153. Round bowl, with no base, and a handle, both ends of which are attached to the rim. Decorations: triangles of cross-hatched lines around the upper half, radiating lines on the lower half, in brown. The vase is red on the bottom, from imperfect firing.

Diameter, M. O. 068; height, M. O. 123. Intact. Reg. No. 442.

154. Very small bowl or dish of similar shape, also with handle. Decorations: zigzags around the sides, lines crossing at right angles on the bottom.



Diameter, M. O. 071. Practically intact. Reg. No. 464.

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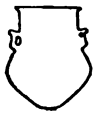
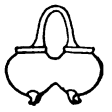
155. Amphora-shaped vase, in form like No. 127, but larger. The handles have but one perforation. Decorations: bands of triangles, zigzags, and lozenges, of cross-hatched lines in brown shading to red.



Height, M. O. 163. Practically intact. Reg. No. 436.

156. Double vase, formed of two small round vases joined at the middle, with a high, hasp-shaped handle, one end of which is attached to the rim of each. The vase rests upon four feet. Decorations, in brown: cross-hatched lines encircling both vases, diagonal lines at the necks, and lines on the handle.



Height, M. O. 068; longest diameter, M. O. 124. Handle repaired. Reg. No. 465.

157. Small vase in the form of a round box, with sloping shoulder, round mouth, and rolling lip. On the shoulder three small handles for attaching strings. Decorations, in brown: lines encircling the neck and body, and diagonal lines on the shoulder. On the bottom a spiral. Probably a Cyprian imitation of Mykenae ware, to which the technique is inferior.

Height, M. O. 076; diameter, M. O. 087. One handle and the lip broken. Reg. No. 453.

158. Vase rudely modelled in the form of an animal. The body is long and rounded; at one end is the head of a ram, roughly modelled; at the other end is the mouth of the vase, cylindrical in shape, projecting like a tail. The handle rises from the back, and there are three short legs, — two under the head of the ram, and one at the other end. The decorations, in light and dark brown, cover the entire surface, and are made up of perpendicular lines, cross-hatched patterns, and wavy zigzags. A primitive guilloche on the handle.

Length, M. O. 203. Height, M. O. 161. The colors have been considerably restored in places, and apparently the vase itself has been restored about the mouth, and at that end. Reg. No. 490.

159. Jug in the form of a duck, with long flat body, small wings attached to the shoulders, and a neck and mouth, rising from the middle of the back. The duck's bill is formed into a cylindri-

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cal spout for pouring. The decorations are considerably obliterated, but they consisted of lines, rosettes, and geometric patterns in black and red.

Length, M. O. 19. The mouth and one wing broken. Reg. No. 497.

160. Very small, low cup, of the kylix shape, with two handles, and a ridge drawn around the bottom as a base. Outside it is surrounded with horizontal lines and stripes, and on each side is a V-shaped pattern of cross-hatched lines. Inside is a broad circle surrounding a spiral. The handles are rudely made and attached.

Diameter, M. O. 078. Intact. Reg. No. 440.

161. Small dish or bowl, round, with bulging sides. Clay coarse red, with a yellow slip. Decorations: coarse vertical lines, alternately red and brown.

Diameter, M. O. 09. Practically intact. Reg. No. 460.

162. Small object (cover ?), shaped like a snuffer, with a small hole and handle at the top. Clay like the preceding. Decorations: lines, and a geometric border, in red and black.

Height, M. O. 058; diameter, M. O. 07. Intact. Reg. No. 461.

Class II, Group B. Vases decorated with circles and other geometric patterns.

The vases of this group average considerably larger than those of the preceding. They are wheel-made, the forms are simpler and of better proportion, and the variety of types is much more limited. Three favorite shapes are the amphora, which, though less vigorous than the early Greek amphora, has a pure and simple outline; the oinochoë, or wine-jug, with trefoil mouth, on the sides of which eyes are frequently painted, to make some resemblance to a face; and the large, deep bowl, mounted upon a small foot.

163. Amphora, of rather plump shape, with vertical handles. Decorations: horizontal lines in dark brown, with a broad red stripe marking the line of the shoulder; linear patterns on the neck. A hook-shaped flourish painted under each handle.

Height, M. O. 284. Intact. Reg. No. 480.

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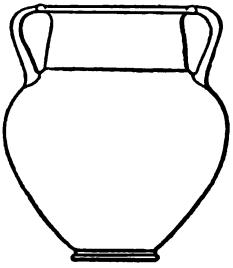
164. (On the top of the case.) Very large amphora, with ribbed, vertical handles. Decorations, in dark, purplish brown: horizontal lines and stripes encircling the vase. The neck is divided by vertical lines into panels or sections, in which are geometric patterns, concentric circles, and zigzags. Concentric circles on the shoulder.



Height, M. 0. 516. Broken on one side and restored in plaster. Reg. No. 479.

165. Amphora, with rounded handles on the shoulder. Decorations: black horizontal lines and stripes, encircling the mouth, neck, and body, with one brown stripe around the neck, and a black zigzag around the shoulder.

Height, M. 0. 366. Intact. Reg. No. 471.

166. Small amphora, with a base, a long neck, and vertical handles. The clay is red, and left in the natural color. Decorations: black horizontal lines and stripes, one red.[1]

Height, M. 0. 104. Practically intact. Reg. No. 473.

167. Oinochoë, or wine-jug, oval body with trefoil mouth, but no eyes painted on the latter. Decorations: horizontal lines and stripes, in brown and black.

Height, M. 0. 184. Practically intact. Reg. No. 474.

168. Similar, but larger.

Height, M. 0. 25. Practically intact. Reg. No. 469.

169. Similar. In addition to the horizontal lines there are, on the shoulder, concentric circles.

Height, M. 0. 27. Mouth restored in plaster. Handle repaired. Reg. No. 470.

170. Oinochoë, body rounder than the preceding, and neck somewhat larger in proportion. Decorations, in dark brown:

[1] See note to No. 186.

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eyes at the sides of the mouth, lines around the neck, and three sets of concentric circles, drawn vertically, covering the body. A hook-shaped flourish painted below the handle.

Height, M. O. 178. Handle and greater part of the mouth restored in plaster. Reg. No. 420.

171. Oinochoë, of round form, with a tall, slender neck. Decorations, in dark brown: circles, drawn both horizontally and vertically, composed of groups of fine parallel lines; in the spaces thus left, small concentric circles and wheels.

Height, M. O. 203. Intact. Reg. No. 416.

172. Oinochoë, of a later oval shape, the sides roughly fluted from the shoulder down. This part of the vase is painted a dull black; on the shoulder are three linear patterns, and eyes at the sides of the mouth. A zigzag on the handle.

Height, M. O. 222. Intact. Reg. No. 481.

173. Jug, of oval body, with neck and round mouth, with lip. One handle. From the shoulder a small cylindrical spout projects. Decorations: horizontal lines and concentric circles, of dark brown, with a red stripe around the middle.

Height, M. O. 13. Intact. Reg. No. 432.

174. Jug, of similar character, though different in shape. It has no neck, but a flaring mouth, rising from the shoulder, and the handle is attached to opposite sides of the rim, instead of to the rim and shoulder. On the latter, a cylindrical spout or nose. Decorations: horizontal lines and stripes of black, and a wavy line around the shoulder.

Height, M. O. 163. Intact. Reg. No. 472.

175. Jug, nearly spherical in shape, slightly flattened at the bottom. From the top rise a ram's head, rudely modelled, on a long neck, and a spout ending in a trefoil mouth. The top has been restored, in the same clay as the original, and

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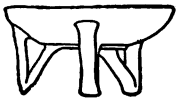
it is possible that there may have been an opening here for filling the jug. The decorations, considerably obliterated, are coarse lines, in dark brown, arranged in groups.

Height, M. O. 16. Restored as noted above. Reg. No. 457.

176. Bowl, of simple form, without handles. Clay exceptionally thin and fine for this ware. Decorated only with a broad red band around the rim, inside and out.

Diameter, M. O. 108. Repaired. Reg. No. 406.

177. Flat, round dish, saucer-shaped, supported on three V-shaped legs. The clay thick and heavy. Decorations: lines, and, in the interior, concentric circles, in dark brown and red.



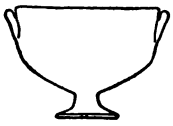
Diameter, M. O. 231; height, M. O. 12. Legs somewhat restored (?). Reg. No. 477.

178. Round, flat bowl, with remains of a small, perforated handle on the rim. Decorations: lines encircling the vase, inside and out, in black and red.

Diameter, M. O. 135. Repaired, handle gone. Reg. No. 413.

179. Large, round bowl, sides perpendicular in the upper half, while the lower half tapers sharply to a small base. Two handles, which project but slightly from the sides. Decorations, in dark brown: horizontal lines and geometric patterns, also the so-called "swastika" or *crux ansata*.

Diameter, M. O. 274; height, M. O. 21. Repaired. Reg. No. 482.



180. Similar, but smaller.

Diameter, M. O. 222; height, M. O. 164. Repaired, and one missing piece restored in plaster. Reg. No. 485.

Class II, Group C. Closely allied to the foregoing group, and with precisely similar decorations, though the clay itself is different, being coarse, deep red in color, and covered with a pale yellow slip, evidently in imitation of the yellow clay.

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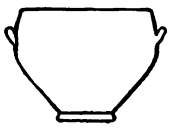
181. Bowl, like the two preceding, but smaller. Decorations less elaborate, also in black.

Diameter, M. O. 155; height, M. O. 102. Intact. Reg. No. 468.

182. Large bowl, somewhat similar to the preceding, but with more curving sides. Decorations: horizontal lines in dark brown (one red), inside and out, and on the outside one band of concentric circles. On account of the manner in which it is worn, this vase shows the contrast between the color of the clay and that of its coating or slip better than any of the other specimens of this group.



Diameter, M. O. 249; height, M. O. 182. Repaired. Reg. No. 421.

183. Flat round bowl, with two small handles at the rim. Decorations: groups of lines surrounding exterior and interior, in dark brown, one red band around the base.

Diameter, M. O. 205. Intact. Reg. No. 422.

184. Similar, but smaller.

Diameter, M. O. 139. Repaired. Reg. No. 414.

185. Similar.

Diameter, M. O. 16. Intact. Reg. No. 433.

186. Oinochoë, or wine-jug, oval and rather plump in form, with short neck and trefoil mouth. Decorations: horizontal lines, in black, with one red stripe encircling the body and neck; horizontal lines also on the handle. Clay left in the natural red.[1]

Height, M. O. 152. Intact. Reg. No. 476.

187. Similar oinochoë.[1]

Height, M. O. 148. Mouth restored in plaster. Reg. No. 478.

188. Lekythos, oval in shape, but flattened at the base. The colors and decorations have almost wholly disappeared, but

[1] Nos. 166, 186, 187 are wrongly classified. They belong in Class III, though in clay and technique they are of a coarser quality than the vases in Group A of that class.

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one can see that the latter consisted of three series of large concentric circles, in which black and red were used.

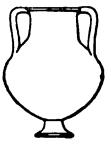
Height, M. 0. 113. Mouth restored. Reg. No. 409.

Class II, Group D. Vases of the same style, on which animal forms appear as part of the decorations.

189. Drinking-bowl of the kylix type, lip flaring slightly, body raised upon a small foot. Two handles, small, and projecting only slightly from the sides. Decorations: a red stripe around the lip, inside and out. Inside, horizontal lines in dark brown, and a broad red circle on the bottom. Outside, lines, horizontal and perpendicular, and in the middle of each side an aquatic bird, walking to left, outlined in dark brown, body and neck filled in with red. In front of each bird a "swastika."

Height, M. 0. 092; diameter, M. 0. 137. Intact. Reg. No. 456.

190. Amphora, with vertical handles and with a foot. Linear decorations of the same general character as the preceding. Around the neck a wavy line, and on the shoulder, on each side, a pair of swans (?) facing a tree which stands between them. In front of each right-hand bird a "swastika."



Height, M. 0. 24. Intact. Decorations retouched. Reg. No. 458.

191. Similar amphora. Linear decorations like the preceding. The shoulder, on each side, is divided by vertical lines into three square panels, the middle of which has a geometric pattern, and each of the others a dove standing. Under the right-hand doves a Φ, drawn diagonally.

Height, M. 0. 215. Foot partially restored in plaster. Reg. No. 466.

192. Oinochoë, or wine-jug, of oval form, with small base and trefoil mouth, on which eyes are painted. Decorations, in dark brown: a line around the lip and at the junction of the neck and shoulder, and lines on the handle. On the shoulder, in front, an aquatic bird (swan ?) in red and brown. Around the shoulder, four "swastikas."

Height, M. 0. 18. Intact. Reg. No. 454.

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NOTE. *On Nos.* 193–196, *the principal decorations are either wholly or partially modern, although the vases themselves and the minor decorations are genuine.*

193. Oinochoë, similar in form to No. 192. Decorations: eyes at the rim, and lines on the handle and around the neck, of dark brown. Around the shoulder, devices consisting of a cross with dots between the points. On the front a horse (modern) like that on the vase published in Cesnola's *Cyprus*, plate XLVI, figure 36. This horse is painted in glossy black over a design of quite another character, numerous traces of which are still visible.

Height, M. 0. 21. Practically intact. Reg. No. 463.

194. Oinochoë of the same technique as the preceding, but of fuller form and smaller mouth. Decorations: eyes (modern) at the rim, of black, and lines around the neck, of dark brown, painted over in black. On the front is a nondescript male quadruped, with horns, a snout, three tassel-like pendants from his head, and a forked tail. Rising from his back is a triangular geometric design. In its present condition, this creature is entirely modern, of glossy black, with touches of red; but it is painted over another design, the character of which it conceals.

Height, M. 0. 23. Intact. Reg. No. 455.

195. Jug with large oval body and a round mouth. The upper part of the handle (modern) is rudely modelled into the head of a goat. The entire handle is covered with a lustrous reddish brown (modern). The principal design (modern) is copied from that on a unique Cyprian vase in the British Museum, published by Perrot and Chipiez, *Histoire de l'Art dans l'Antiquité*, Vol. III, figures 527, 528, and represents a chariot, drawn by one horse galloping to left, and occupied by two men, one of whom is shooting an arrow to the rear. In all details the design is like its prototype.

Height, M. 0. 298. Intact. Reg. No. 486.

196. Small oinochoë, rather squat, with a large trefoil mouth.

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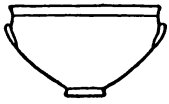
Decorations, rudely drawn in chocolate brown: a chain pattern, with rosettes in the links, around the neck; three birds around the shoulder; large lotos blossoms and buds below. These decorations are apparently entirely modern.

Height, M. O. 122. Intact. Reg. No. 467.

Class III. Red vases with black geometric decorations.

Group A. Vases of red clay, pure and fine in quality, and well glazed, the tone of the color being warm and rich. The decorations are horizontal lines and concentric circles, in black, neatly drawn. The vases are usually, but not always, small, and as a rule elegant in form.

197. Large, deep bowl, with two handles which project but slightly from the sides. Decorations: horizontal lines, inside and out; on the outside a row of concentric circles.



Diameter, M. O. 221; height, M. O. 124. Repaired, one handle gone. Reg. No. 428.

198. Small amphora, with round body, slender neck, and funnel-shaped mouth. Decorations: horizontal lines, in groups; on the shoulder concentric circles.

Height, M. O. 118. Lip partially restored in plaster. Reg. No. 412.

199. Shape somewhat similar, but the sides are compressed, giving the body a canteen shape. No base. Decorations: concentric circles.

Height, M. O. 13. A piece of the lip restored in plaster. Reg. No. 426.

200. Lekythos, or oil-jug, precisely like the amphora No. 198 in shape, except that it has one handle instead of two. Decorations: horizontal lines encircling it.

Height, M. O. 111. Intact. Reg. No. 424.

201. Similar, but smaller. Concentric circles on the shoulder.
Height, M. O. 091. Surface slightly broken in places. Reg. No. 419.

202. Similar. Blackened in places by fire.
Height, M. O. 095. Intact. Reg. No. 429.

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203. Oval jug, with a mouth on the top, surmounted by a handle, and a tubular spout projecting from the shoulder. More lustrous than the preceding, with similar decorations.

Height, M. 0. 09. Intact. Reg. No. 410.

204. Small amphora, with large mouth, and vertical handles affixed to the rim and shoulder. Decorations like the preceding.

Height, M. 0. 08. Intact. Reg. No. 427.

205. Very small oval jug, with trefoil mouth. Decorations: a row of concentric circles around the body, lines marking the neck and lip.

Height, M. 0. 071. Practically intact. Reg. No. 430.

Class III, Group B. Vases of similar character but of yellow clay, painted and decorated in imitation of Group A.

206. Flat round bowl, with two small rudimentary handles at the edge. The clay is coarse and rather heavy. Decorations: a band of circles inside, and one line surrounding the outside.

It is curious to note that the very reversal of the process adopted in Class II, Group C, has been employed here. Those vases are of red clay painted yellow, while this and the following are of yellow painted red. Hence it may be inferred that the influence exerted by local styles in Cyprus was mutual, that the localities which possessed yellow clay imitated the red vases produced in another district, and *vice versa.*

Diameter, M. 0. 18. Repaired. Reg. No. 415.

207. Small, oval oinochoë, or wine-jug, broad at the shoulder, small at the base, with trefoil mouth. This vase is painted a considerably deeper color than the preceding numbers, with eyes at the rim, a ring around the neck, and horizontal lines around the shoulder, the decorations being black.

Height, M. 0. 115. Intact. Reg. No. 408.

208. Similar, the colors almost entirely washed off.

Height, M. 0. 098. Cracked. Reg. No. 367.

209. Oinochoë, of the same technique and colors as the two

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preceding, larger, with a long, slender neck and small, trefoil mouth.

Height, M. 0. 183. Colors considerably effaced. Intact. Reg. No. 475.

Akin to this group, but covered with an inferior black glaze, on which lines and concentric circles are painted in a dark color, and blue or white: —

210. Lekythos, of the form of Nos. 200–202, and with similar decorations of horizontal lines and concentric circles.

Height, M. 0. 102. Intact. Reg. No. 425.

211. Squat jug, compressed spherical shape, with very small neck and mouth, and round lip. Decorations like the preceding, with the addition of white lines.

Height, M. 0. 127; diameter, M. 0. 115. Lip slightly broken. Reg. No. 431.

Class III, Group C. Vases similar to the others of this class in character and decoration, but of the pale yellow clay, not painted red.

212. Small two-handled vase, similar in shape to No. 199, but of ruder workmanship, decorated with concentric circles on each side.

Height, M. 0. 119. Mouth broken. Reg. No. 423.

213. Very small jug, elongated pear-shape, with trefoil mouth. Delicate workmanship. Decorations: lines and concentric circles in dark brown, one red stripe.

Height, M. 0. 088. Intact. Reg. No. 417.

214. Very small round jug, with trefoil mouth. Decorations like the preceding, without the red stripe.

Height, M. 0. 081. Intact. Reg. No. 418.

Class IV. Miscellaneous isolated specimens, of various epochs.

215. Jug, of common oval shape, curving from the shoulder into a comparatively small round neck and mouth. A spout projects from the shoulder. The vase is deep red in color, decorated with horizontal stripes in white and black, and vertical lines, of the same colors,

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splashed on the shoulder, overlapping the others. (Egyptian?)

Height, M. 0. 195. Intact. Reg. No. 451.

216. Jug, precisely like that represented in Cesnola's *Cyprus*, p. 408, figure 29, in form, and with decorations of similar character in dark brown on a white ground, the vase being covered with a white slip.

Height, M. 0. 212. The piece which projects above the rim at the top of the handle is gone. Reg. No. 444.

217. Hemispherical bowl, with one handle, of the same white ware as the preceding. The vase is thin, but unevenly rounded. Decorations: horizontal, vertical and wavy lines, and dots.

Diameter, M. 0. 062; height, M. 0. 086. Handle partly restored in plaster. Reg. No. 445.

218. Lekythos, with small neck and mouth, of early bucchero type, black, heavy, and decorated with large, punctured zigzags. (Egyptian?)

Height, M. 0. 151. Intact. Reg. No. 404.

219. Lekythos, of somewhat similar type, but rounder, and imperfect in shape; of red clay painted black, with slight lustre. Decorations, all incised: herring-bone patterns in sections separated by horizontal and vertical lines.

Height, M. 0. 173. Practically intact, but the paint considerably worn. Reg. No. 403.

220. Small archaic amphora of the "island" type. Peg-top shape, with a small base, and rather large mouth. Three small handles on the shoulder. Clay, dull yellow, feeble glaze. Decorations, in dark brown: scrolls on the shoulder, horizontal stripes above and below.

Height, M. 0. 121. Two handles repaired, surface somewhat worn. Reg. No. 435.

221. Small squat, round jug, with handle and mouth rising from the top (*Bügelkanne*). Clay fine, of pale yellow. Decorations, nearly effaced: horizontal lines, apparently in black, orange, and red.

Diameter, M. 0. 112; height, M. 0. 10. Intact. Reg. No. 462.

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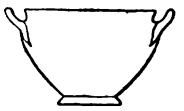
222. Bowl of red clay covered with a dark chocolate-brown slip. It has a base, and two small perforated handles, for hanging, at the rim.

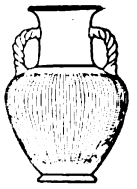
Diameter, M. 0. 116. Slightly broken at the rim. Reg. No. 359.

223. Two-handled drinking cup, apparently a Cyprian imitation of the Greek black-figured style. The clay is red, covered, excepting a broad band on the outside, with a black glaze. This band, instead of being occupied by figures, is filled by a series of concentric circles, in the same black glaze, drawn somewhat paler.



Diameter, M. 0. 148; height, M. 0. 082. Slightly broken at the lip. Reg. No. 434.

224. Large amphora, of good form, evidently an imitation of a fourth-century Attic type, with fluted sides, and vertical, twisted handles. The clay is the Cyprian pale yellow, painted black, both color and glaze being of an inferior quality and considerably worn. There are no decorations.



Height, M. 0. 434. Practically intact. Reg. No. 483.

225. Oinochoë, of technique similar to the preceding, also with fluted sides. The color has nearly disappeared. The clay is red.

Height, M. 0. 168. Foot partially restored in plaster. Reg. No. 484.

226. Jug, in form of a bull. Rudely modelled, of red clay, painted a dull black. A hole in the shoulder for filling, adjoining which is the handle. The mouth is made into a cylindrical spout.

Length, M. 0. 16; height, M. 0. 105. Legs partly restored in plaster; back repaired, with one piece missing. Reg. No. 491.

227. Small bowl, without handles, of pale clay covered with an inferior black glaze. Decorations: on the interior, two circles, near the top and bottom respectively, composed of white dots between parallel incised lines.

Diameter, M. 0. 119; height, M. 0. 056. Intact. Reg. No. 405.

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228. Large lekythos, with broad, squat body, angular in profile, tall neck, and twisted handle. Clay pale red, rather coarse, covered with an inferior glaze. Decorations, in brown: an undulating vine pattern, and, below this, lines and stripes encircling the vase. Ptolemaic period.

Height, M. 0. 221; diameter, M. 0. 224. Considerably broken and repaired. Reg. No. 449.

From the following vases all traces of glaze and decoration have disappeared, so that it is difficult to tell to which of the preceding classes they belong.

229. Bottle, in form of a slender amphora, with a small mouth and no handles. Clay yellow.

Height, M. 0. 137. Intact. Reg. No. 370.

230. Small jug, pear-shaped, with round mouth. Mediocre workmanship. Clay yellow.

Height, M. 0. 11. Intact. Reg. No. 360.

231. Small, shallow bowl, with upright sides, and a small base. Brown clay, blackened.

Diameter, M. 0. 10. Intact. Reg. No. 411.

232. Lekythos, of spherical form, red clay, coarse in texture.

Height, M. 0. 126. Intact. Reg. No. 362.

233. Oinochoë, of technique and proportions like the preceding, with a trefoil mouth.

Height, M. 0. 156. Intact. Reg. No. 376.

234. Small, round dish, nearly flat, with a large hasp rising from the middle. Clay red.

Diameter, M. 0. 11. Intact. Reg. No. 373.

235. Lamp, of primitive character, made by folding over the edges of a flat dish, while the clay was soft, so as to form a small mouth on one side for the wick.

Diameter, M. 0. 119. Intact. Reg. No. 447.

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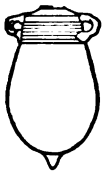
236. Similar.

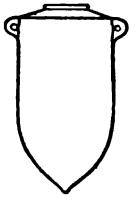
Diameter, M. 0. 119. Edges somewhat broken. Reg. No. 447.

On top of the case: —

237. Large vase or jar, of coarse clay, roughly made. It has a mouth but no neck, two small handles at the shoulder, increases in circumference from the shoulder down, and the bottom is rounded, terminating in a point. Near one handle are the remains of a Phoenician inscription, painted in black: —



Height, M. 0. 456. Intact. Reg. No. 487.



238. Similar jar, without inscription, form better.

Height, M. 0. 43. Intact. Reg. No. 489.

239. Very tall amphora, with pointed bottom, long slender neck, and angular handles. Clay coarse red, covered with a pale yellow slip. No decorations. Each handle is stamped with an inscription: on one, —

ΕΠΙ ΛΥΚΟΥΡΓΟΥ ΓΑΝΑΜΟΥ

on the other, —

ΕΡΜΙΑΝΟΞ

Height, M. 0. 84. Broken at the mouth. Reg. No. 488.

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CASE 3.

BUCCHERO WARE.

"Vasi di Bucchero nero."

THE peculiar ware, of black clay unrelieved by colored decorations, which is found abundantly in Etruscan cemeteries, is commonly known by its Italian name, *bucchero nero*, or simply *bucchero*, and may be regarded as the national pottery of Etruria. It is the only branch of the ceramic art in which the Etruscans attained any degree of individuality, and is now admitted to have been their own invention; for, although specimens of it have been found in Greek cemeteries, they were probably imported or imitated by local potters. Its chief characteristic is the material, usually a coarse, heavy, grayish clay, covered with a coating of finer, blacker clay, which is capable of taking a smooth, glossy surface. The forms were sometimes borrowed from the Greek, — in which case the tendency was to make the ware thinner and to omit the inner, coarser layer, — but generally seem to have been copied directly from metal vases imported from Egypt, Phoenicia, or Carthage; and it is interesting to note how completely the Etruscan artist was the slave of his model. In copying a brass vase or jar he even imitated the rivets and other details which, in the clay, had no meaning. The repoussé ornaments of the brass vases he copied directly by stamps or moulds. For decorations he used early Greek and Oriental designs indifferently, often putting Greek patterns upon Oriental forms.

In the present state of knowledge it is difficult to establish precise dates for the beginning and end of the bucchero ware, or its various subdivisions. It has been traced back to about the end of the seventh century B. C., and probably ceased to

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be manufactured about the end of the fourth century B. C. At all events it is never found in graves with the small Etruscan cinerary urns, decorated with mythological reliefs, which are supposed to have come into existence at the beginning of the third century.[1]

The most complete description of bucchero ware is by Fr. Lenormant, *Gazette Archéologique*, 1879, pp. 98–113. The best classification of its various types is that of Furtwängler, in his catalogue of the vases in the Berlin Museum, Vol. I, pp. 156–193. The student may also be especially referred to J. Martha's *L'Art Etrusque*, chap. xvi, § 2, pp. 462–478, and to an article by Helbig in the *Bullettino dell' Instituto*, 1885, pp. 118 ff. In Dennis's *Etruria* will also be found descriptions of some of the principal specimens, in his accounts of the museums of Florence and Chiusi.

The DIXWELL COLLECTION, included in this case, was formerly a portion of a public collection in Chiusi, which was disposed of at public sale in Florence in 1875. Mr. John James Dixwell purchased his specimens at that sale, and presented them to the Museum in 1876.

Group I.

Primitive types; hand-made, clay thick and heavy, decorations made either by compressing the clay when soft, or by simple and rough incisions of lines and circles. The clay of these early specimens is sometimes red, painted black.

240. Very small drinking-cup, with one handle rising high above the rim. Clay red, painted black. Rude workmanship. No decoration.

Gift of Henry P. Kidder, 1880. Diameter, M. 0.041. Slightly broken. Reg. No. 212.

241. Small bowl, amphora-shaped, with two high, vertical handles. Clay red, painted black; no decorations. Rude workmanship.

Gift of Henry P. Kidder, 1880. Height, M. 0.062. Intact. Reg. No. 211.

242. Two-handled drinking-cup; long, cylindrical neck, surmounting a squat, round body, the latter roughly fluted. The handles are vertical, and extend from shoulder to rim. The fractures show that the clay is red, covered with a black coating.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0.127. Surface somewhat damaged. Reg. No. 1.

[1] Martha, *L'Art Etrusque*, p. 470.

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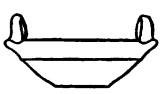
243. Small drinking-cup of similar design and characteristics. Clay black, glaze brownish.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 075. Intact. Reg. No. 3.

244. Shallow, basket-shaped dish, with two handles on the inner face of the rim. Thick and heavy. No decorations.



Dixwell collection. Diameter, M. 0. 185. One handle repaired. Reg. No. 80.

245. Curiously shaped vase, resembling a cluster of six spinning-tops, from which rises a low, curving shoulder, surmounted by a funnel-shaped mouth. On the shoulder are two small rings for hanging. Around the neck, small concentric circles, incised. Vase not quite so thick or heavy as the preceding.

Lent by the estate of Alfred Greenough. Height, M. 0. 128; diameter, M. 0. 146. Intact.

246. Cup, with convex sides, a narrow, vertical rim, and one handle. Shoulder rudely fluted diagonally. Over the fluting are three triangular designs, incised, with a projecting boss at the base of each triangle. Hand-made. Clay black and heavy, but comparatively thin.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 075. Practically intact. Reg. No. 2.

Group II.

Partly or wholly wheel-made. The forms show some familiarity with Greek and Oriental types, but are lacking in vigor, and in precision of outline. There is still a tendency to squat shapes. The clay is still thick and heavy, but the glazing and firing are more successful, giving generally an even color and a good black. Decorations: either none at all, or horizontal lines, in relief or drawn with a blunt tool. Sometimes a simple incised zigzag combined with these.

247. Drinking-cup, round, shallow, with a small base, and a high vertical handle rising from the lip. Wheel-made, no

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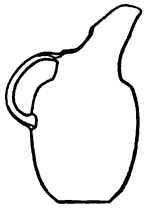
decoration; clay gray, with a fine, smooth surface. Heavy, and rather thick.

Lent by the estate of Alfred Greenough. Height, M. 0. 05; diameter, M. 0. 128. Intact.



248. Oinochoë, or wine-jug, of the type known as a prochoös, with trefoil mouth, the middle section of which projects in an almost vertical direction. Form lacking in vigor, neck large, shoulder small, sides slightly convex. No decoration. Thick and heavy.

Dixwell collection. Height, M. 0. 203. Repaired. Reg. No. 78.

249. Squat oinochoë, with trefoil mouth, and high, vertical handle. Decoration: horizontal lines around the neck and shoulder, drawn with a blunt tool. Clay thin at the rim, thicker in the lower part.

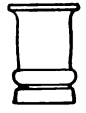
Dixwell collection. Height, M. 0. 157; diameter, M. 0. 145. Considerably patched. Reg. No. 68.

250. Oinochoë, somewhat like No. 249, but less squat, and handle not rising above the rim. Small, pointed boss at the junction of lip and handle. Decorations: around the shoulder, four horizontal lines drawn with a blunt tool, and between the middle pair a simple zigzag. Medium weight and thickness.

Dixwell collection. Height, M. 0. 184. Apparently intact. Reg. No. 82.

251. Vase or cup, of cylindrical form, with flaring lip, and swelling into a round moulding at the bottom. No handles. It is raised upon a low, hollow base. Decorations: a ridge around the lip, and pressed horizontal lines around the body. Thick and heavy.

Dixwell collection. Height, M. 0. 165. Broken and repaired. Reg. No. 83.



252. Similar, but smaller. No decorations.

Dixwell collection. Height, M. 0. 134. Slightly repaired. Reg. No. 77.

253. Small, round dish, with rolling lip and no decoration. Well turned, but thick and heavy.

Dixwell collection. Diameter, M. 0. 095; height, M. 0. 049. Fragment of the base gone. Reg. No. 79.

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Group III.

The forms more developed, and showing an increase in the Greek influence. Greek shapes are frequently copied, the types being those of the archaic period. Imitation of metal vases common. The decorations are like those of Group II, but more skilfully drawn, and the clay is thinner and less heavy.

254. Jug, of good, simple form, with small neck and round mouth. Vertical handle, rising from the lip. Decorations: a pressed line around the outer edge of the lip, and three raised lines around the neck. Medium weight and thickness. Glazing imperfect, shading to gray on the belly.

Dixwell collection. Height, M. 0. 184. Slightly cracked. Reg. No. 69.

255. Similar, but smaller. Mouth funnel-shaped. At the junction of the handle and the rim are three points. These are imitations of the rivets of metal vases of the same shape. Decorations: a raised line around the neck, with a simple zigzag incised below it; and, around the shoulder, a band of horizontal lines drawn with a blunt tool, with a simple zigzag, incised, above and below it. Weight and thickness medium.

Dixwell collection. Height, M. 0. 161. Cracked. Reg. No. 61.

256. Oinochoë, or wine-jug, of good shape, with trefoil mouth, and two disks at the junction of the handle and lip, in imitation of its metal prototype. Decorations: four horizontal lines drawn with a blunt tool around the neck, and one raised line around the junction of neck and shoulder. Weight and thickness medium.

Lent by W. S. Bigelow. Height, M. 0. 263. Cracked, and surface somewhat damaged.

257. Drinking-cup, or bowl, with a low base, and no handle. Shape, a truncated funnel. Decorations: three horizontal lines around the

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middle, drawn with a blunt tool. Medium weight and thickness.

Lent by the estate of Alfred Greenough. Diameter, M. O. 137; height, M. O. 077. Slightly cracked.

258. Round, shallow dish with a broad rim, mounted upon a high foot. Probably a *thymiaterion*, or incense-burner, used in tombs. Decoration: pressed lines around the rim. Medium weight and thickness.

Dixwell collection. Height, M. O. 127; diameter at top, M. O. 128. Patched. Reg. No. 86.

259. Cover of a pyxis, or round box, with a small, pointed handle on top. Decoration: pressed rings around the handle; bluntly incised lines. Medium weight and thickness.

Dixwell collection. Diameter, M. O. 117. Repaired. Reg. No. 72 A.

260. Flat, saucer-like dish. No decoration. Medium weight and thickness.

Dixwell collection. Diameter, M. O. 137. Repaired. Reg. No. 87.

261. Goblet-shaped drinking-cup (holkion), with hollow foot. Decorations: raised horizontal lines. Thinner than the preceding.

Dixwell collection. Height, M. O. 107; diameter, M. O. 125. Repaired. Reg. No. 85.

262. Goblet-shaped drinking-cup with long stem, and cranulated, or fluted, edges. A ring around the middle of the stem. Weight and thickness like the preceding.

Gift of Henry J. Bigelow, 1888. Height, M. O. 158. Base partially restored in plaster. Reg. No. 5508.

263. Similar to the preceding, with pointed crests or bosses around the rim.

Dixwell collection. Height, M. O. 156. Repaired. Reg. No. 67.

264. Goblet-shaped drinking-cup, with plain sides and cone-shaped foot, flattened at the base and hollow. Thinner and

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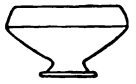
of better workmanship than the preceding. Decorations: three lines, drawn with a blunt tool, around the sides, and small notches cut around the slight projection at the bottom of the cup itself.

Lent by the estate of Alfred Greenough. Height, M. O. 142. Intact.

265. One-handled drinking-cup (kyathos), with a small base, and the handle rising high from the rim. Shape, a direct copy from the Greek, with some reminiscence of the metal type in the shape of the handle. No decorations. Clay thin.

Gift of the estate of Alfred Greenough. Height, M. O. 088; diameter, M. O. 135. Handle repaired. Reg. No. 4531.

266. Round, funnel-shaped dish or bowl, with a foot. The rim bent inwards. No decoration. Shape good. Clay gray and thin.



Lent by the estate of Alfred Greenough. Diameter, M. O. 144; height, M. O. 08. Foot slightly repaired.

267. Small round jug, of good form, with a high handle. No decoration. Clay gray and thin.

Lent by the estate of Alfred Greenough. Height, M. O. 11. A small piece broken out of the handle.

268. Round bowl, slightly flattened at the bottom as a base. Good shape, decorated with two horizontal lines drawn with a blunt tool around the edge. Clay gray and thin.

Gift of Henry P. Kidder. Height, M. O. 067; diameter, M. O. 14. Repaired. Reg. No. 335.

269. Cup, with two handles and a small base. No decorations.

Gift of Henry P. Kidder, 1881. Height, M. O. 08. Repaired. Reg. No. 339.

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Group IV.

Vases decorated with high reliefs.

Both in form and decoration these are the most characteristic of the bucchero vases, and show in their fullest development the qualities described on page 93. This type apparently originated early in the sixth century B. C., and, once established, it did not develop or advance. The specimens of the fourth century still show the archaic Greek heads and the Oriental animals which were borrowed at the start. Chiusi (Clusium) was the principal seat of its manufacture, but the ware is found in all parts of Etruria.

The relief, or repoussé, effect was produced by means of moulds, from which the designs were stamped on the vase while the clay was still soft, and then finished off and touched up by tooling, before the vase was fired.

270. Large round dish with sides nearly vertical. A piece is cut out of the sides, like the rim of a barber's basin, and the edges at both ends of this cut are moulded roughly into the semblance of rams' heads. Otherwise, no decoration. On the sides are two small horizontal handles, slightly depressed. Clay thick and heavy.

Dixwell collection. Diameter, M. O. 362; height, M. O. 10. Slightly repaired. Reg. No. 71.

271. Amphora with cover. Neck long, shoulder sloping, and form generally lacking in vigor. Decorations: pressed horizontal lines around the neck and shoulder; on the latter, a band of embossed pendants. On each handle a dog (?) in relief; and above each handle an archaic mask, affixed to the rim.

Dixwell collection. Height, without cover, M. O. 503. Slightly repaired. Reg. No. 56.

272. Amphora, similar to the above in form and decoration.

Dixwell collection. Height, M. O. 453. Repaired. Reg. No. 58. Height of cover, M. O. 11.

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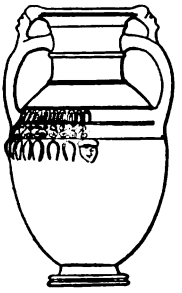
273. Amphora. Form similar to the preceding, but glaze more lustrous. Decorations: around the rim four archaic masks, affixed, of early Greek type. On the neck, midway between the handles, two archaic heads, *en face*, in high relief. Below, around the shoulder and body, two bands of lions and sphinxes, the latter either winged and walking, or seated and without wings. Each of the seated ones has a lotos-flower fastened to the back of its head, and all have the Egyptian head-dress. These bands are divided by rows of pressed horizontal lines. The handles are ribbed. Around the base, between two horizontal lines, a band of diagonal dotted lines.

Dixwell collection. Height, M. 0. 522. Repaired. Reg. No. 57.

274. Amphora. Neck shorter than in the preceding, and the body proportionately larger. Shoulder very sloping. Decorations: above each handle, affixed to the rim, a mask of archaic Greek type. Around the shoulder an egg-and-dart pattern and a scroll pattern, both stamped in low, flat relief. Below these a band of pendants, in high relief, interrupted in the middle of each side by a head like those above the handles. Handles ribbed.



Dixwell collection. Height, M. 0. 431. Considerably broken and repaired. Reg. No. 65.

275. Amphora, precisely similar to the above.

Dixwell collection. Height, M. 0. 435. Somewhat repaired. Reg. No. 64.

276. Amphora, form somewhat like Nos. 271 and 273, but more squat. Decorations: an archaic mask affixed to the rim above each handle. Vase divided by horizontal pressed lines into five bands. Highest and lowest undecorated; second, a row of couchant lions; third, a row of pendants; fourth, a row of chimaeras, walking. Handles ribbed.

Dixwell collection. Height, M. 0. 441. Repaired. Reg. No. 76.

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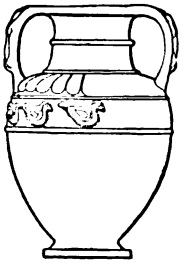
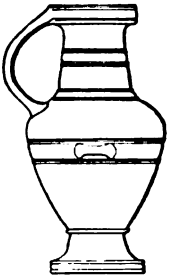


277. Amphora, with short neck and rounded shoulder. Decorations, rudely modelled in relief with a coarse, blunt tool: around the junction of the neck and shoulder a large oval pattern; and below this, a row of ducks. On the handles a dog, couchant, in relief.

Dixwell collection. Height, M. 0. 373. Intact. Reg. No. 73.

278. Hydria, or water-jar, of early type, with long neck and narrow, rounded shoulder. Very large vertical handle affixed to the rim and shoulder, and two small horizontal handles on the shoulder. Decorations: horizontal lines, both raised and sunken; geometric patterns of straight and zigzag lines incised, and, around the shoulder, a band of winged horses, in relief.



Dixwell collection. Height, M. 0. 498. Put together by Miss A. A. Gray from the one hundred and thirty fragments into which the vase had been broken when it arrived here. Reg. No. 84.

279. Oinochoë, or wine-jug, of early Greek type, trefoil mouth, and two disks, reminiscent of the rivets of the metal vases, at the junction of the handle and rim. Principal decoration: a band of lions, separated by long, pendant-shaped objects, both in relief. Around the neck and below the design, horizontal lines, drawn with a blunt tool.

Lent by W. S. Bigelow. Height, M. 0. 296. Repaired, and apparently somewhat restored.

280. Oinochoë, of somewhat fuller form than the preceding, but showing the same influence of the metal style. Decorations, in relief: principal design, a band of lions walking to right, each in a separate panel; above these, pendants of oval shape around the shoulder. On the handle, a figure of the early "Apollo" type. On each disk, at the junction of the handle and rim, a rosette, incised.

Gift of Henry J. Bigelow, 1887. Height, M. 0. 296. Mouth and foot somewhat restored in plaster. Reg. No. 5148.

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281. Oinochoë, of similar shape, somewhat larger. A primitive oval pattern around the shoulder, in relief. On the handle a dog, couchant. Rosettes, stamped, on the disks.

Dixwell collection. Height, M. 0. 314. Considerably patched and restored. Reg. No. 89.

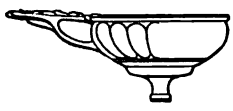
282. Oinochoë, with full body and small neck. Around the shoulder a row of stamped rosettes, and below these a band of lions and horsemen, alternating and vis-à-vis. Lower half of the body fluted. On the handle a dog, couchant; rosettes on the disks and at the angles of the lip.

Lent by the estate of Alfred Greenough. Height, M. 0. 298. Considerably patched and restored. (Apparently only a small portion of the vase is genuine.)

283. Oinochoë. Decorations: around the shoulder, an oval, or pendant, pattern in relief; around the body, four lions' heads in profile; above and below them, rows of horizontal lines in relief; on the handle a dog, couchant.

Dixwell collection. Height, M. 0. 322. Considerably patched and restored. Reg. No. 88.

284. Vase used for straining fluids. The shape and character of this vase are borrowed directly from metal technique. The vase itself is a round, shallow bowl, the middle of the bottom being perforated as a sieve, through which the liquid filtered into a small funnel-shaped mouth which projects from the bottom. To the rim of the vase is attached a straight, horizontal handle, long enough to be grasped in the hand, and this is supported underneath by a brace. The sides of the vase are fluted, the flutings being repoussé. On the upper side of the handle is a Graeco-Oriental figure grasping the forepaws of two rampant lions.



Gift of Henry P. Kidder, 1880. Diameter, M. 0. 142. Slightly repaired. Reg. No. 175.

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285. Goblet-shaped vase, form resembling Nos. 262 and 263,

with cranulated edges, surmounted by small pointed crests. Around the sides four archaic heads of the "Apollo type," in relief. The stem is tall and cylindrical; around it are four Medusa-like monsters. On the top of the foot are four lion-masks. The other decorations are rope-like bands which surround the lower part of the cup itself and the stem.

Gift of Henry P. Kidder, 1880. Height, M. 0. 21. Somewhat restored and patched. Reg. No. 139.

286. Somewhat similar shape, but not cranulated. Decora-

tions very simple: around the sides a row of small lions separated by tall, vertical, round-topped objects; above and below, and on the stem and foot, raised horizontal lines.

Dixwell collection. Height, M. 0. 167. Repaired and somewhat restored. Reg. No. 63.

287. Similar shape. Around the rim six owls with spread

wings, their heads projecting above the edge. Below, around the sides, archaic heads, *en face*, and wings. Raised horizontal lines around vase and stem. Between the owls, on the rim, a simple zigzag, lightly incised.

Gift of William N. Bullard, 1890. Purchased by him in Florence. Height, M. 0. 20. Badly broken, and repaired with considerable restoration. Reg. No. 6077.

288. Body similar, with cover. Stem shorter than in the pre-

vious examples. Decorations: a band of crouching lions, profile to left; between them, small projecting knobs or bosses. Above, around the rim, a simple zigzag enclosed between horizontal lines, all lightly incised. On the cover, three archaic heads, beardless, in profile, separated by hasp-shaped designs, impressed, and scrolls, incised; around the edge a simple zigzag, incised.

Dixwell collection. Height of vase, M. 0. 122; of cover, M. 0. 07. Badly broken, and repaired. Reg. No. 75.

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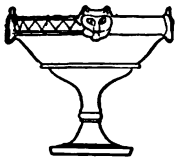
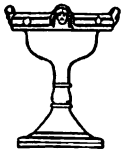
289. Funnel-shaped dish, with tall foot. Decorations: around the rim a simple zigzag between horizontal lines, incised. Affixed to this, at equal distances, four lion-masks. On the stem and base, horizontal lines and moulding.



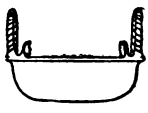
Gift of Henry P. Kidder, 1880. Height, M. O. 196; diameter, M. O. 252. Repaired and slightly restored. Reg. No. 137.

290. Vase of somewhat similar character, with a tall stem. The rim projects horizontally from the bowl, and is surrounded by a nearly vertical lip. Around the lip, pressed horizontal lines, and, affixed to these, four archaic beardless masks, the heads projecting above the edge. Between the heads four bosses. Simple moulding and lines on the stem and foot.



Dixwell collection. Height, M. O. 155; diameter, M. O. 135. Repaired, and slightly restored in plaster. Reg. No. 72.

291. Round, shallow dish with no base. Two high, basket-like handles, twisted, rise from the lip, which projects horizontally from the sides. On the rim the handles terminate in upright, archaic, beardless masks. No other decorations.



Dixwell collection. Diameter, M. O. 274. Vase much broken and repaired; a few small bits missing. Reg. No. 62.

292. Large lebes, or bowl, with a foot. Affixed to the shoulder are four broad handles, apparently made to pass a large cord through, for carrying. The foot is of simple, truncated bell form. Decorations: a deep line drawn around the rim; outside of this a primitive egg-and-dart pattern, incised; between the handles, around the body, winged horses, one in each space; below this, pressed horizontal lines and incised zigzags.

Dixwell collection. Height, M. O. 293; diameter, M. O. 327. Repaired, and apparently somewhat restored. Reg. No. 70.

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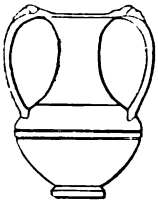
293. Small amphora, with long, slender neck. Form good. Decorations: on each handle a figure like that on No. 284, of the archaic, beardless type, grasping the forepaws of two lions; around the body two horizontal lines, incised with a blunt tool.

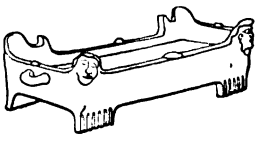


Gift of Henry P. Kidder, 1880. Height, M. 0. 144. Repaired, and apparently somewhat restored. Reg. No. 213.

294. One-handled drinking cup, of a good Greek type. Clay very thin and light, sides embossed with flutings. The handle shows the characteristics of metal technique. On the inner face of the handle is a figure like those on the preceding, grasping the two lions.

Dixwell collection. Height, M. 0. 10. Badly broken and repaired. Reg. No. 59.

295. *Focolare*, or tray, oblong in form, mounted upon four feet, and with an archaic head rising from the rim at each corner. A small horizontal handle at each end. The feet have narrow, vertical grooves cut in them; otherwise there is no decoration.



These *focolari* are among the most characteristic objects in bucchero ware, to which they are peculiar. They evidently have some intimate connection with Etruscan funeral rites. The small objects, such as bowls, spoons, etc., found in them, show that they had to do with eating; but whether the banquet of the deceased was served in them, which seems likely, or whether they were used at the ceremonies in memory of the dead, has not been determined. In this specimen are five spoons, of various shapes, and of finer, blacker finish than the tray itself.

Dixwell collection. Length, M. 0. 492; breadth, M. 0. 25. Repaired. Reg. No. of the *focolare*, 90; of the spoons, 91–95.

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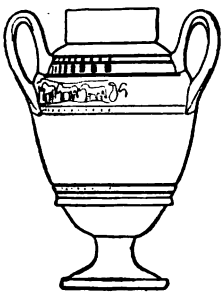
Group V.

Vases decorated with small, flat reliefs.

Along the southern shores of Etruria, where the influence of Greece was more immediately felt than in inland towns like Chiusi, there developed, apparently about the middle of the sixth century B. C., *a variety of bucchero which was as nearly as possible Greek in its characteristics. The forms of the vases are almost purely Greek, their sobriety and simplicity of outline being in marked contrast to the types previously described. The clay is thin, fine, and of even color, and the decorations are restricted almost exclusively to one narrow frieze or band of figures encircling some conspicuous part of the vase, in very low, flat relief. The group forming the design is seldom more than two or three inches long, and is repeated without break or interruption around the vase. Martha*[1] *suggests that it was made from a wheel or cylinder engraved with the design, which the potter rolled in the soft clay before firing. The variety of these designs is very limited, and they can all be traced to Greek works of about the same period.*

The vases of this type were produced only for a short time and in a limited region. They apparently disappeared by the end of the sixth century B. C. *They are found almost exclusively in the cemeteries of Corneto, Cervetri, and Veii.*

296. Amphora, oval in shape, with a foot. Two vertical handles on the shoulder. The rim is vertical, and finished without a lip, as though a cover had fitted over it. Technique undeveloped; clay, medium thickness and gray. Decorations: horizontal lines, drawn with a blunt tool, divide the shoulder into four bands. The highest and lowest of these are filled with short, incised lines; the second with stamped designs, each being a small square divided into four triangles by crossing diagonal lines, with a raised dot in each triangle.



[1] *L'Art Etrusque*, p. 467.

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Third and principal band, a row of horses, stamped, of a primitive type, the tail appearing like a fifth leg. The design of the incised lines is repeated near the bottom of the vase.

Lent by W. S. Bigelow. Height, M. 0. 286. Intact.

297. Goblet-shaped drinking-cup (holkion), of good Greek form. Clay thin and black. Decorations, stamped: around the sides a vertical scroll-pattern, consisting of a simple scroll repeated many times. Below this, the principal design, a group of eleven figures, which is repeated five times around the vase. These figures are as follows: At the right Zeus enthroned, profile to left, an eagle under his throne. He is approached by Apollo, carrying a bow, and followed by two women (nymphs?) with fillets in their hands. Next, facing in the opposite direction, two warriors with spears, standing behind a goddess who carries a sceptre and is seated upon a folding stool. Facing her is a woman, who offers her a fillet, and is followed by three figures, a man and two women. The man carries a spear, and leads one of the women by the hand, while the other woman has one hand raised. Although upon a very small scale, this design is evidently composed of groups copied from black-figured Greek vases, on which they are common.

At the base of the stem is a repetition of the scroll pattern.

Dixwell collection. Height, M. 0. 149. Repaired. Reg. No. 138.

298. Similar cup, but smaller, and with a shorter stem. Design not unlike the preceding, but with nine figures in each group. At the right a figure in long drapery sits upon a throne, profile to left, holding a large flower (?). Under the throne a bird. Behind the throne a figure in long drapery holding a fillet. Approaching the throne are two figures, the first draped, carrying a fillet, and the second nude, with a spear. Then comes a group of four figures, two seated vis-à-vis on folding chairs, holding large flowers (?), and one of them a drinking-cup also. Behind each of these is a standing figure. Last is a "Persian Artemis," or winged female figure, holding a swan (?) by the neck in each hand.

Dixwell collection. Height, M. 0. 122; diameter, M. 0. 143. Repaired. Reg. No. 74.

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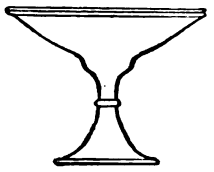
299. Similar cup, but shorter. Design, three figures, a lion, a centaur, and a chimaera (?) repeated around the sides. All badly drawn. Centaur with horse's forelegs.

Dixwell collection. Height, M. O. 104; diameter, M. O. 145. Repaired, and slightly restored. Reg. No. 60.

300. Shallow, funnel-shaped dish, upon a tall foot. Clay



black, but thicker and heavier than the preceding. Outside undecorated. Inside, a band encircling the vase, made up of groups of eight figures, repeated seven times. A figure on a throne, profile to left, is approached by three figures, the first apparently nude and carrying a bow, the other two with hands raised in adoration. Then two nude men, with spears, profile to left, behind a figure seated on folding-chair, holding a fillet, addressed by a woman who offers another fillet.

Gift of Henry P. Kidder. Height, M. O. 183; diameter, M. O. 243. Somewhat restored about the base. Reg. No. 136.

Group VI.

Vases in the form of figures.

301. Primitive vase in the form of a bird, with a very round

body, short legs and tail, and no head, the neck terminating in the small mouth of the vase. The feathers of the breast and the outline of the wings, with some of their feathers, are indicated by incised lines rudely drawn. In each wing is the incised drawing of a bird in profile. On the breast, below the feathers, is the inscription, incised: —

mimulukaviiesi

This has been published by Gamurrini, in his appendix to Fabretti's *Corpus Inscriptionum Italicarum* (No. 771, pl. IX, and p. 65), who suggests that it means *Sum Mulus* (or *Mulvius*) *Cavii filius* (I am Mulus, *or* Mulvius, son of Cavius). He adds that "this is certainly one of the earliest monuments of Etruscan art and writing."

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On the back of the bird is a small ring, decorated with incised lines, and the neck is also perforated on one side with a small round hole. Inside the body are several bits of the same clay, too large to have been inserted after the vase was finished, which suggest that it may have been a child's rattle.

Gift of W. J. Stillman, 1880. Found in the region of Corneto, and formerly in the possession of the Marchese Carlo Strozzi. Length, M. 0. 08; height, M. 0. 086. Tail broken, neck slightly restored in plaster. Reg. No. 241.

302. Cock, of the thick, heavy ware, with a lustrous black surface. This was the ornamental top of the cover of a large amphora. The feathers are indicated by incised lines. On the under side, near the tail, is a long triangular opening, made, like the holes in the backs of terra-cotta figurines, to enable the air and heat to penetrate easily into the interior when the vase was fired.

Gift of Henry P. Kidder, 1880. Height, M. 0. 106; length, M. 0. 094. The crest is broken. Reg. No. 206.

303. Cock, like the preceding.

Gift of Henry P. Kidder, 1880. Height, M. 0. 125; length, M. 0. 10. Intact. Reg. No. 207.

304. Cock, like the preceding.

Gift of Henry P. Kidder, 1880. Height, M. 0. 113; length, M. 0. 11. Crest and tip of the tail gone. Reg. No. 208.

305. Vase in the form of a dove. A mouth, like that of an oil-jug, with rolling lip, rises vertically from the middle of the back, and is connected with the bird's neck by a handle. The flying feathers of the wings are drawn in deeply incised lines.

Gift of Henry P. Kidder, 1880. Height, M. 0. 16; length, M. 0. 213. The surface has been worked over, and apparently somewhat restored. Reg. No. 174.

306. Drinking-cup in the form of a bent leg, the thigh merging into a face of archaic type, bearded, but with no moustache. Around the lip, which rises like a sort of crown above the face, are geometric patterns delicately incised. The brows, lashes, and beard are also incised. Below, and on either side of the face, are scrolls drawn with a blunt tool. On the back

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of the thigh is a lion-mask, stamped. The foot wears a high shoe with pointed, turn-up toe.

Gift of Henry P. Kidder, 1880. Height, as it stands, M. O. 184; length, M. O. 132. Reg. No. 183.

307. Rhyton, in the form of a deer's head. Around the sides of the cup two pairs of horizontal lines, indented. Clay brown, covered with a black glaze.

Gift of Henry P. Kidder, 1880. Height, M. O. 20. Slightly patched. Reg. No. 194.

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CASES 4 AND 5.

BLACK-FIGURED VASES.

1. So-called "Attic-Corinthian" Style.

308. In Case 4. Hydria, of the so-called "Tyrrhenian" style, with round shoulder and spreading lip. Clay pale red, with a dull lustre. Decorations: around the neck a band of figures consisting of a central group of four female (?) figures, three of whom, profile to right, bring a floral offering to the fourth, who faces them. This group is flanked on either side by a sphinx. On the shoulder, a second band, of sphinxes and long-tailed, human-headed birds, with a Phoenician pattern in the middle of the front. Around the body, a third band, lions and sphinxes; and below, rays. The field of the three upper bands, and the upper surface of the lip, are filled with flowers. Red is used extensively, and all details are incised.

Gift of Thomas G. Appleton, 1876, and purchased by him of Alessandro Castellani. Said to have been found at Nola. Height, M. 0. 261. Slightly repaired. Reg. No. 7.

309. In Case 4. Small amphora. The shape is like that of the later black-figured amphorae, except that the shoulder is rounder and less vigorous. Clay deep red, with a fine lustre on that and the black glaze. Decorations: on each side a pair of lions, bodies in profile vis-à-vis, heads turned towards the spectator. Between them are a lotos-bud and flower, one above the other, the latter inverted. One rosette or flower under the body of each. On the neck is a lotos-pattern, around the shoulder the *Stabornament*, and at the base rays.

Touches of red and white, details incised.

Lent by W. S. Bigelow. Height, M. 0. 215. Slightly restored.

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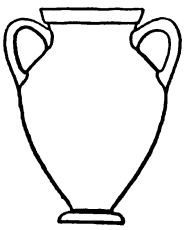
2. Amphora.

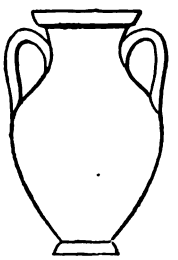
Group I. The body oval, the neck rounding into the shoulder without any line of separation. Handles rounded, not flat. Vase covered with a fine black glaze, leaving only a panel on each side for the pictures, and a band around the bottom, decorated with rays.

310. In Case 5. Early black-figured style. A. A nude youth, carrying a long spear, walks at the side of his horse. Both figures profile to right. B. Similar design, but the youth carries no spear. Drawing spirited, touches of red, and details finely incised. Above each design is a *Stabornament*, black and red.



Gift of Henry P. Kidder, 1880. Height, M. 0. 252. The vase has been put together from many small fragments, but with little restoration. Reg. No. 209.

311. In Case 5. Early black-figured style. Large amphora. A. Departure of a warrior. A warrior, full-armed (Corinthian helmet and round shield), stands in a quadriga, profile to right, which is driven by his charioteer. The latter is dressed in a long white garment, girded at the waist. On the ground, facing the warrior, and close to him, stands a woman. At the side of the horses, and partially covered by them, stand a bearded man and a woman, talking to each other. In front of the horses, and facing them, stand a warrior and a woman. The former is full-armed, and carries a round shield, with the device of a flying dove in white.



B. Six figures, in three groups of two. Middle group, a bearded man, clothed in a chiton and himation, and carrying a helmet and sword, approaches a woman who holds a round shield (device, a tripod in white). On either side of this pair are two men talking to each other.

Above the picture, on each side, is a lotos-palmetto border. The folds of the draperies are indicated with a few strokes.

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Most of the garments are decorated with rosettes, etc., either painted in red and white or incised. The drawing, though archaic, is firm. Red is used extensively. The flesh of the females is white.

Gift by contribution, 1889. Purchased in Rome. Height, M. 0. 52. Broken and repaired, apparently with some restoration. The surface painted over. Reg. No. 5654.

312. In Case 5. Form and style like No. 311. A. Fight over a fallen warrior (Achilles and Hektor over the body of Troilos?), five figures. Of the principal group, the warrior at the left is full-armed, his sword hanging from his shoulder. He wears a Corinthian helmet with very high crest, and carries a Boeotian shield, around the edges of which are white rosettes. He is thrusting with his lance at his opponent, who is also full-armed (Corinthian helmet with low crest), and carries a large round shield (device, a bent white leg). He is also fighting with a lance. Between them, on the ground, is the fallen hero, his right leg drawn up, and body somewhat raised. He holds a round shield (device, three white balls), in an attitude of defense, against the warrior with the Boeotian shield. His helmet is Corinthian with a high crest. At each end of the picture stands a woman, her hands extended in front of her, watching the combat.

B. Bacchic scene. In the middle Dionysos and Ariadne standing vis-à-vis. He holds a drinking-horn. Behind him are Hermes, wearing a petasos, chlamys, and high shoes, and a satyr. Behind Ariadne are two other satyrs. Rosette patterns on all the draperies.

Above each picture a chain of lotos-buds.

Gift by contribution, 1889. Purchased in Rome. Height, M. 0. 475. Repaired and painted over. Reg. No. 5653.

313. In Case 5. Form like No. 311. Later black-figured style. A. A battle scene. A quadriga driven rapidly towards the left, but not in profile. In it is a warrior with a round shield (device, a white serpent). The greater part of the figure is concealed by the horses. Behind the chariot follows a second warrior. On the left a warrior is running away, looking back. All three warriors wear Corinthian helmets.

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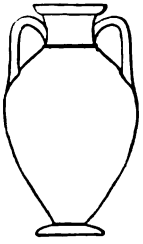
B. Bacchic scene. Dionysos and two satyrs. The god, in the centre, is walking rapidly to right, carrying a wine-horn, his head turned toward the satyr who follows him, bearing a wine-skin on his shoulder. In front of and facing them stands a third satyr. In the background is a vine.

Above the pictures, on each side, a chain of lotos-buds. Red and white used. Folds indicated in the drapery. The drawing of the battle scene is decidedly superior to that of the other.

Gift of Henry P. Kidder, 1880. Height, M. 0. 428. Repaired, with some patching. Reg. No. 216.

Group II. The same general shape as the preceding, but with the neck sharply defined. Early black-figured style.

314. In Case 5. The body entirely black, except for the rays at the bottom. The decoration confined to the neck and shoulder.



On the neck: A. At the left stands a bearded man with long hair, wearing a richly decorated mantle over a long red chiton. In his right hand he holds a staff, and his left is raised towards two men who form the centre of the group. The first of these is walking towards the right, his body bent forward, and both arms outstretched as though in expostulation with his companion, who walks away from him, looking back, with both arms raised. Each of these figures wears a chlamys, or short mantle. The fourth figure, which ends the group, facing the others, resembles the first in attitude and costume, but carries no staff.

B. Similar to A, the second figure being nude, with his chlamys over his arm.

At the junction of the neck and the shoulder a *Stabornament*, red and black, and below this a chain of lotos-buds. There is also a *Stabornament* around the base of each handle. The drawing is very finely executed.

Lent by W. S. Bigelow. Height, M. 0. 408. Repaired.

Group III. The vase of fine shape, with vigorous shoulder, well-defined neck, and flat, ribbed handles. The body en-

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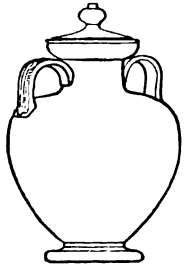
tirely red; and, where not otherwise specified, the minor decorations consist of a double palmetto-lotos chain around the neck, the Stabornament *at the junction of the neck and shoulder, and below the principal designs a meander and a border of lotos-buds, with rays at the bottom. Around and under the handles are scroll patterns in which the palmetto and lotos appear. Red and white are used freely as accessory colors, the flesh of women being always indicated in the latter.*

315. In Case 4. Large amphora, with cover. Early black-figured style. The form is fuller and rounder than any of the others in this group, and it varies from the others in its minor decorations, as will be seen from the description.



A. On the shoulder: a cock-fight. In the middle two cocks about to spring at each other; right and left of these a kneeling youth holding a cock in his arms; at each end a lion walking away and looking back. Principal design: a departure. A bearded man stands, profile to right, holding the reins of a biga. He is clothed in a long himation, on which a few folds are indicated, and holds a long staff in his right hand. Behind him, at the left, stands a woman, crowned with laurel. She wears a short-sleeved chiton, on which is traced a pattern but no folds. Chiton black and red. The left horse rears, and is seized by a nude, bearded man, who stands profile to left. Behind him stands a woman, profile to left.

B. On the shoulder: a cock-fight like that on A, except that there are tripods instead of lions at the ends. Principal design: return of the warrior. At the right stands an old, bearded man, profile to left. Hair black, with red fillet; beard red. He wears a long himation, on which folds are traced. Right hand raised, left extended a little forward. Towards him walks a full-armed warrior, leading his horse. In his left hand he carries a large, round shield, mostly hidden by his body. He is followed by a woman, wearing a short-sleeved chiton (pattern incised, but no folds), who carries a spear in

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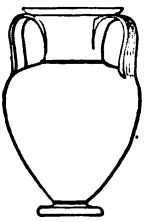
her left hand. Behind her, at the left, a second horse, standing *en face*, is held by a nude, bearded man. Below, instead of the usual meander and border of lotos-buds, a band of lions and boars, one bullock among them.

This vase has a flat cover, with a knob.

Gift by contribution, 1889. Purchased in Rome, and said to have been found at Corneto. Height, without cover, M. 0. 438. Repaired. Reg. No. 5670.

316. In Case 4. Later black-figured style. A. Departure of a warrior. In a quadriga, profile to right, stand a full-armed warrior, with high-crested helmet and oval shield, and his charioteer, the latter bearded, and wearing a long white chiton, with a red fillet in his hair. Facing them, and partially concealed by the horses, stand an old man, beardless, partially bald, wearing a red fillet and an himation, and a second warrior, also full-armed, and carrying two spears and a round shield. By the heads of the horses stands a third warrior.



B. A Bacchic scene. In the centre Dionysos, and on either side of him a satyr and a Maenad. The god is bearded, wears a wreath of ivy and a long mantle, and carries a long branch of ivy in each hand. The two Maenads are similarly wreathed, and are playing on bells or clappers.

Purchased, 1886. Height, M. 0. 402. Put together from many small fragments, but only slightly restored. Reg. No. 4935.

317. In Case 4. Form and style like No. 316. A. Departure of a warrior. In a quadriga (one horse white), profile to right, stand a bearded man, clothed in an himation, and his charioteer, similarly clothed and beardless. Facing them, and partially concealed by the horses, stand a full-armed warrior, carrying two spears and a round shield (device, a tripod), and an old man, with long white hair and beard. By the heads of the horses stands another full-armed warrior, two white plumes in his helmet, with spear and round shield (device, three balls).

B. Bacchic scene. In the centre, Dionysos and Ariadne, standing, profile to right, both full-draped, and he wreathed with ivy. Behind them a satyr and a Maenad are embracing,

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and in front of them a satyr is carrying a nude Maenad in his arms, towards a couch or chair, only one leg of which is seen. Both satyrs and Maenads are of the same types as in the preceding.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani, and said to be from Capua. Height, M. O. 298. Reg. No. 13.

318. In Case 4. Form and style like No. 316. A. Two Amazons, standing by their horses, profile to right. Both are full-armed, with high-crested Attic helmets, cuirasses, and greaves, and distinguishable from youths only by the fact that the flesh is painted white, and the eyes are long and almond-shaped. Each carries two long spears. The foremost one is looking back at her companion.

B. Similar group.

Gift of Henry P. Kidder, 1880. Height, M. O. 378. Repaired. Reg. No. 214.

319. In Case 4. Form and style like No. 316. A. Departure of a warrior. A quadriga stands *en face*, the heads of the two middle horses turned towards each other, those of the others turned outwards. In the chariot are a warrior, holding two spears, and his charioteer, holding a *kentron* or whip. At the right of the design a bearded Scythian archer is walking towards the chariot. He wears a high pointed cap and a tight-fitting shirt or chiton, and carries a quiver. He probably held a bow in one hand. (This figure has been slightly retouched.)

B. Return of the warrior. Four figures. At the left an old man, holding a long staff, receives the warrior, who approaches him, bearing spear and shield, followed by a woman and a Scythian similar to the one just described, who carries a short bow in his right hand.

Lent by J. W. Paige. Height, M. O. 365. Repaired and somewhat restored.

320. In Case 4. Form and style like No. 316. A. Combat between Herakles and Triton, the demon of the sea. Herakles is grappling with the monster, profile to right, and behind them stands Nereus, watching the contest, holding a staff in his left hand, his right arm raised. His hair and beard were originally white, but the color has disappeared.

B. Bacchic scene. In the centre, Dionysos, ivy-wreathed,

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profile to right, receives a large drinking-cup (kantharos) from a Maenad, who stands facing him, and holding a wine-jug in her left hand. Behind Dionysos is a satyr, carrying a wine-skin on his back, and behind the Maenad is a second satyr, facing her.

Gift of Henry P. Kidder, 1880. Height, M. 0. 375. Repaired, and slightly patched. Reg. No. 202.

321. In Case 4. Form and style like No. 316. A. Herakles and the Nemean Lion. In the middle Herakles, bearded and wearing a light chiton with short sleeves, is wrestling with the lion, which he seizes by the jaw with both hands. The lion presses his left hind foot against the left knee of Herakles. At the right is Hermes, standing profile to right, looking back. He wears a petasos, chlamys, and high boots, and carries a long caduceus. Behind Herakles, at the left, stands a bearded man (Iolaos ?) watching him, with both hands raised. He wears a cuirass, under which is a short chiton.

B. Bacchic scene. In the centre stands Dionysos, wreathed and wearing a long himation. He holds a large kantharos in his left hand, and in his right an ivy which spreads over the background of the picture. On either side of him are two Maenads dancing. Two of the Maenads wear wreaths, one a red fillet, and the fourth has her head enveloped in a kerchief.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 374. Intact. Reg. No. 14.

322. In Case 4. Form and style like No. 316. A. Athena mounting a quadriga (one horse white). The goddess wears a high-crested Attic helmet, but no other armor. Her dress is covered with a pattern indicated in red, white, and incised lines. At the side of the chariot walks Apollo, beardless, playing upon a large lyre and wearing a richly decorated himation. In front of him walks Hermes, same type and costume as in the preceding. In front of the horses, and facing them, a youth is seated on a folding chair. He wears an himation and carries a staff.

B. Two warriors fighting. A bearded man comes between them, with both hands raised, as though he were trying to

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stop the fight. The warrior on the left wears a high-crested Corinthian helmet, breast-plate, and chiton, and carries an Argolic shield. The one on the right is similarly dressed, except that the helmet has a low crest and he carries a round shield (device, a white bird flying). The third man wears a chlamys only.

Lent by the estate of Charles C. Perkins. Height, M. 0. 388. The vase has been put together from a considerable number of pieces, but with unimportant restorations.

323. In Case 4. Form and style like No. 316. A. Europa and the Bull (?). A woman dressed in a chiton and himation sits on a bull, profile to right. In her right hand she holds a long vine, and with the left caresses the bull under the chin. In front of them walks Hermes, same type and costume as in the preceding numbers.

B. A woman sitting on a bull, similar in all respects to the above, except that her left hand touches his ear instead of his chin. The decoration of the neck of this vase is a simple palmetto band.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Height, M. 0. 278. Practically intact. Reg. No. 15.

324. In Case 4. Small amphora, decorated with careless, sketchy drawing, and lines roughly incised. A. Dionysos seated upon a folding-chair, holding a large drinking-horn. A satyr walks away from him, profile to right, looking back.

B. A man, beardless, and wearing an himation, is seated upon a folding chair. From him walks away a warrior, carrying two spears.

Below the principal designs the usual meander and lotos-bud chain are omitted.

Lent by George W. Wales. Height, M. 0. 17. Painted over.

325. In Case 4. Small amphora, similar in form and technique to the others of this class, except that the ground is covered with a yellowish white slip. A. A satyr holding a goat by the horns and beard. In the background a vine or tree.

B. A Bacchic scene. Two Maenads dancing, and to the

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right of them Dionysos, seated, profile to right, his head turned towards them.

Lent by W. S. Bigelow. Height, M. 0. 185. This vase has been extensively patched and restored, and the greater part of the design has been painted over.

Group IV. Miscellaneous black-figured amphorae.

326. In Case 5. Amphora, of the same shape and minor decorations as those in Group III, the body painted black, and the pictures confined to the top of the shoulder. Here, in a red panel on each side, is a pair of large eyes (white and black); between them, A, Athena, full-armed, driving a quadriga to right; B, a bearded charioteer, in long white chiton, driving a quadriga also to right.

Gift by contribution, 1889. Height, M. 0. 406. Painted over. Reg. No. 5655.

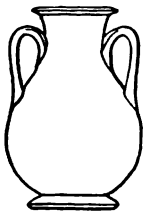
327. In Case 5. Small amphora. Shape like those of Group III, body black, with red panels. A. A nude man, beardless, and armed with a club, seizes the helmet of a warrior who is falling to his knees.

B. Two nude men walking, profile to right. The first offers a jug to the second, who holds out his hand as if refusing it.

On the neck, three palmettos on each side.

Lent by W. S. Bigelow. Height, M. 0. 187. Somewhat repaired and partially painted over.

328. In Case 5. Later black-figured style. Form known as a pelike, without shoulder, the belly being largest near the base.



Design, the same on both sides: a female figure seated, profile to right, on a folding-chair, between two bullocks, who stand facing her, opposite each other. Only the fore half of the animals is visible. Each is decorated with an ivy wreath about its neck. The woman seems to be in the act of arranging the wreath of the animal in front of her. Background filled with a vine.

Gift of Thomas G. Appleton, 1876, and purchased by him of Alessandro Castellani. Said to be from Capua. Height, M. 0. 284. Practically intact. Reg. No. 26.

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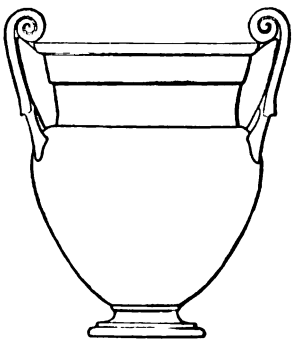
329. In the special case, between Cases 4 and 5, —



Colossal amphora, or krater, with volute handles. Later black-figured style. The edges of the volutes are decorated with an ivy pattern. Around the outer edge of the lip is a simple meander. The neck is divided horizontally into two sections. On the upper of these is a frieze of figures, interrupted at each side by the handles. This frieze contains forty-five men, twenty horses, four chariots, and a dog. It apparently has no mythological significance, and no types of divinities are to be recognized among the figures.

The composition consists principally of the repetition of two groups which are familiar on the black-figured vases, — one, a warrior mounting his chariot, with an accompanying figure at the side of the horses, and an old man seated opposite them; the other, a warrior leading his horse to a seated old man, while behind the former a third man walks away, looking back. One of the figures in these groups is a Scythian, who is always represented as looking back, with one hand raised. These groups are not alternated regularly, and occasionally one or two extra figures are added.

The lower half of the neck and the body are black, without decoration. At the junction of the neck and shoulder is a narrow *Stabornament* in red and black, and, at the bottom, rays. The outline of the vase is vigorous, pure, and of great dignity.

Anonymous gift, 1890. From Orvieto. Height, M. 0. 78. Repaired. Reg. No. 6087.

The following are probably Etruscan imitations of black-figured amphorae: —

330. In Case 4. This vase is modelled on the type of Nos. 316 ff. The clay is paler, the glaze inferior, and the drawing much more careless. A. A satyr and a Maenad dancing.

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The figures are simply silhouetted, there are no incised lines, and the details are not indicated. The satyr is nude. The woman is dressed in a costume which is common in Etruscan wall paintings, with an overskirt ending in two points.

B. A similar subject and treatment, except that the satyr is turned away from the woman.

Below the principal design is a sort of herring-bone pattern with dots between the points. The other minor decorations are like those in Group III, in motive, but badly drawn.

From Chiusi. Gift of J. J. Dixwell, 1876. Height, M. 0. 38. Put together from many pieces, all of which are apparently original. Reg. No. 96.

331. In Case 4. Like No. 330, this vase is of a pale clay with a feeble glaze, and the black has been put on with a hasty brush, so that streaks of the natural color show through. The neck is painted solid black; on the top of the shoulder is a band of lotos buds. The principal designs are substantially the same on both sides, each representing a group of three women dancing, their gestures and costumes being quite like those of the dancing figures in the "Grotta del Triclinio" at Corneto. The details are incised by an unskilful hand.

From Chiusi. Gift of J. J. Dixwell, 1876. Height, M. 0. 363. Somewhat broken and repaired. Reg. No. 105.

332. In Case 4. Form like No. 314. Clay yellowish. The glaze, instead of being black, is an orange-red, all the decorations being of the same color, with incised details. Around the neck is a palmetto-lotos border, and the two principal designs are in panels. With regard to the drawing, the types of the heads are distinctly un-Hellenic; they have retreating foreheads, high, oval craniums, and resemble those on archaic Etruscan reliefs. A. Two men bartering a fawn for a rabbit. The one on the left is nude, has long hair, which falls to his waist behind, and wears a small, close-fitting cap. He holds a long-eared fawn by the fore feet in his left hand, while with the right he points towards the rabbit, which the other man holds up by the hind paws. This man wears a close-fitting

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cap, which completely hides his hair, a cloak and a pair of high boots with long pointed toes. He is gesticulating with the right hand, in which he holds a short crook. Behind the first man stands a nude boy holding a wreath.

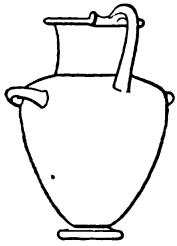
B. Two men, both beardless, clasp hands over the head of a boy whom one is apparently presenting to the other. The one on the left, who receives the boy, wears a long cloak. The other and the boy are nude, and the boy carries a wine-jug. Both men have very long hair and small caps. Behind the man with the cloak stands a third man, nude, with short curly hair, holding a spear in one hand and a sword in the other.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Said to have been found at Cervetri. Height, M. 0. 249. Apparently intact. Reg. No. 12.

3. Hydria (Water-jar).

The form is somewhat similar to that of the amphora, the chief differences being that it has three handles, instead of two, — the third being for pouring, — the lip is more rounded, for the same purpose, and the vase is somewhat broader at the shoulder. The decoration of this type of vase is usually confined to the front, there being but one principal design, with a smaller picture on the top of the shoulder.

333. In Case 5. Attic hydria of the later black-figured style.



On the top of the shoulder, the Battle between Theseus and the Minotaur, eight figures. In the middle, Theseus, striding to right, seizes the right shoulder of the Minotaur with his left hand, holding his sword in the right, about to thrust. He is beardless, and wears a short, tight chiton, with a lion-skin over it, and high shoes. The Minotaur, nude, fallen on his right knee, holds in each hand a white ball or stone. Behind Theseus follow three figures, of which the first and third are nude youths, carrying wreaths, and the middle one is a beardless man who wears a long himation. Behind the Minotaur are two youths with wreaths, and between them Minos clad in an himation.

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Principal design, the so-called "Marriage of Herakles." At the left Herakles, profile to right, wearing a short mantle (without lion-skin or club, but recognizable by his powerful arm and shoulder), mounts a quadriga, holding the reins in both hands. In the chariot stands Athena, veiled, with a narrow red fillet in her hair, and wearing the aegis. Behind Herakles, at the left end of the picture, stands a woman, *en face*, holding a flat basket on her head. By the side of the horses walk a youth, carrying a hydria on his shoulder, a woman (Artemis?) with a basket on her head, and Apollo (flesh white), in chiton and himation, playing on a lyre. In front of the horses, and facing in the same direction, sits an old man; and at the end, facing the other figures, stands a woman, her right hand apparently placed on the old man's head.[1]

Stars and other patterns on all the garments, some white, some incised. Red and white used freely. On each side of the picture a border of ivy leaves. Below, two lions and two grazing fawns, alternating.

From Ruvo. Purchased, 1889. Height, M. 0. 433. Painted over. Reg. No. 5648.

334. In Case 5. Form similar to preceding, but rounder and less vigorous. The clay is paler and the drawing inferior. On the shoulder, Troilos pursued by Achilles. At the left a fountain, with a lion's head, at which a woman is filling a hydria. Next, Achilles, full-armed, is running to right, in pursuit of Troilos, who is riding one of a pair of horses, and looks back, brandishing his whip. Ahead of the horses runs Polyxena, his sister, who has dropped her hydria, and a Trojan youth, both looking back.[2]

Principal design: Herakles (?) driving a quadriga to right. He wears a long red garment over which is a black lion-skin, and holds a long staff in his left hand. Above the horses is a bird flying in the same direction. In front of them walks a small youth, looking back. At the sides a border of ivy leaves.

From Ruvo. Purchased in 1889. Height, M. 0. 445. Repaired and painted over. Reg. No. 5647.

[1] On this subject and its numerous representations see O. Jahn, *Archäologische Aufsätze*, pp. 92 ff.

[2] On this subject see Welcker in the *Annali dell' Instituto*, 1850, pp. 80 ff.

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4. Lekythos.

These lekythoi, or oil-jugs, have been found in large numbers in various places where Greek pottery has been brought to light, but they are chiefly characteristic of Attika, where they played a part in the ceremonies connected with the dead. During the sixth, fifth, and fourth centuries, small jugs of the types represented under this name in Cases 4 and 7 were filled with perfumed oil or ointment, and deposited in the grave with the deceased, as a form of offering by his friends. On anniversaries and other festivals associated with the dead, similar jugs were placed about the tomb or grave-stone, just as we place there wreaths or flowers.

Group I. Body decidedly oval, the curve being steady from the shoulder to the base. Decorations in the later black-figured style.

335. In Case 4. Body, shoulder, and neck covered with a yellowish-white slip, over which the decorations are painted. Principal design: Helios rising in his chariot. The heads and shoulders of two winged horses, facing each other, rise from a sort of platform decorated with incised rosettes. Behind the horses stands Helios, *en face*, head turned to left. He is bearded. Above his head, the disk of the sun. Details incised. Touches of red in the manes of the horses, and in the beard and garment of Helios. Background filled with the branches of a tree. Above the picture, a border filled with a vine pattern. On the rest of the body and the shoulder, palmettos. At the junction of neck and shoulder, rays; on the neck, a meander above, and a palmetto border below.

Anonymous gift, 1893. From Eretria. Height, M. 0. 28. Intact. Reg. No. 6370.

336. In Case 4. Shape like the preceding. The yellowish-white slip covers shoulder and body, but not the neck. Principal design, Herakles and the centaur Pholos. In the middle the mouth and shoulder of a huge jar (pithos), from which

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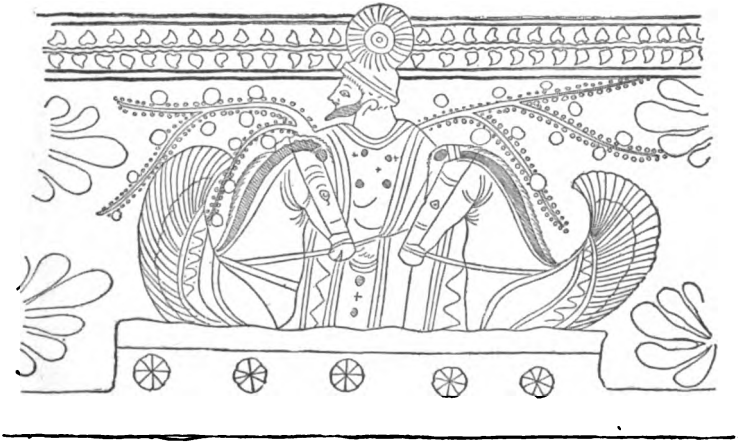

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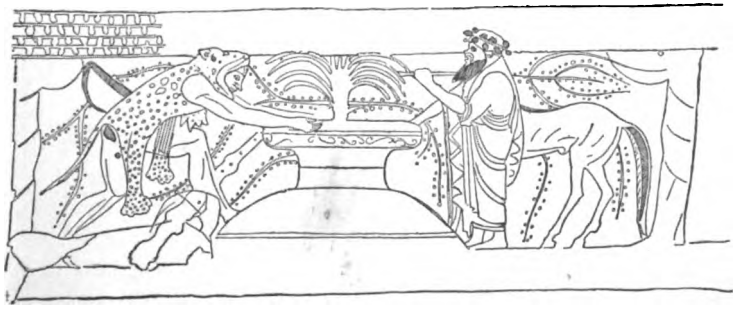

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the wine spurts upward as Herakles opens it. He is on the left, his legs wide apart, and he bends far forward, grasping the mouth of the jar with both hands. He wears the lion-skin and cap, and his club leans against the rim of the jar. On the other side stands the centaur Pholos, profile towards the centre. He has the whole figure of a man, bearded, and draped in a long mantle, and joined to this the body and hind-legs of a horse. Details incised. Touches of red. Pholos carries a tree upon his left shoulder. Above the picture four black lines encircle the vase, the spaces between them being filled with dots in the portion immediately over the design. The rest of the body plain. On the shoulder, rays and palmettos. Around the neck, a vine pattern.

Anonymous gift, 1893. From Eretria. Height, M. 0. 277. Broken and repaired, two small pieces missing. Reg. No. 6371.

337. In Case 4. Shape like No. 335. Body, shoulder, and neck, red. On the shoulder an interlacing band of lotos-buds. Above this a *Stabornament.* Principal design, the heads of Dionysos and Ariadne vis-à-vis. He is bearded and wears a wreath of ivy. Her face was originally painted white, but the color has now nearly disappeared. In the background, a vine.

From Athens, where it was purchased in 1882. Height, M. 0. 195. Intact. Reg. No. 6281.

338. In Case 4. Shape and colors like the preceding, except that the neck and mouth are shorter. The ground of this vase is glazed, and the black is considerably more lustrous than on No. 337. Around the shoulder is a band of lotos-buds. The principal design is nearly effaced, the surface of the vase being broken as though it had been scraped by a rough tool.

Gift of B. W. Crowninshield. Height, M. 0. 188. Surface damaged as noted above. Reg. No. 308.

339. In Case 4. Shape and colors like the preceding. On the shoulder a cock. Principal design: a group of four men; one seated in the centre, from him a warrior walks away, and at each end stands a figure looking on. Drawing very sketchy.

Gift of Francis Amory. Height, M. 0. 135. Neck repaired. Base modern. Reg. No. 249.

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340. In Case 4. Shape and colors like the preceding. On the shoulder, rays. Principal design, Dionysos seated between two dancing satyrs.

Gift of Francis Amory, 1887. Height, M. 0. 15. Said to have been found in Boeotia, 1879. Intact. Reg. No. 5282.

Group II. The diameter of the shoulder is about the same in proportion to the height as in Group I, but the lines of the body are more vertical, rounding abruptly near the bottom. Decorations, later black-figured style.

341. In Case 4. Body, shoulder, and neck entirely red. On the shoulder a band of lotos-buds. Below this, on the body, a zigzag pattern. Principal design: Battle of the Greeks and Amazons, four figures. At the left an Amazon, mounted (white skin, red Phrygian cap), charges against a Greek horseman, the weapons of both being long spears. Between them a Greek warrior has fallen to the ground. Behind the mounted Greek walks another, charging in the same direction.

Gift of Henry P. Kidder, 1880. Height, M. 0. 203. Neck and base repaired. Reg. No. 176.

342. In Case 4. Shape like the preceding, except that the mouth is broader, like that of 335. Principal design: Theseus and the Marathonian bull. Theseus, profile to right, grasps a horn of the bull with his right hand, and squeezes its neck with his left arm. Theseus is nude, beardless, and has long hair. His cloak and club are hung on the branches of a tree behind him, and his quiver is hung above the bull. Background filled with branches and flowering scrolls. Behind Theseus, near the ground, are the letters ΣΟ, and the same letters between the legs of the bull. Above and below the design, a meander. The rest of the body plain. On the shoulder, rays and a palmetto border.

Anonymous gift, 1893. From Eretria. Height, M. 0. 259. The vase has been repaired, and a piece of the shoulder is missing. Reg. No. 6373.

343. In Case 4. Shape like No. 341. On the shoulder, rays; below, a meander. Principal design: a female figure mounting a quadriga, at the side of which walks Apollo (?) playing

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upon a lyre. In front of the horses walks a satyr, looking back. The background is filled by a grape-vine.

Lent by George W. Wales. Height, M. 0. 151. Painted over.

344. In Case 4. Shape like No. 342. Neck and shoulder red, the body covered with a yellowish slip. Decorations: a double row of rays around the shoulder; principal design, a cluster of palmettos on the front.

Gift of Edward Austin, 1876. Height, M. 0. 128. Intact. Reg. No. 45.

345. In Case 4. Very small lekythos. Shape like No. 342. Decorated with three palmettos on the front. Neck, shoulder, and body red.

Gift of T. G. Appleton, 1876. Height, M. 0. 115. Neck repaired. Handle restored in plaster. Reg. No. 41.

Group III. Body much more slender, sides nearly vertical, as in Group II. Later black-figured style.

346. In Case 4. Neck and shoulder red, body covered with a yellowish slip. Decorations: around the shoulder, a band of rays; principal design, two chariots galloping to right.

Gift of Edward Austin, 1876. Height, M. 0. 163. Intact. Reg. No. 46.

347. In Case 4. Colors as in the preceding. Shoulder decorated with a band of rays. Below this a zigzag with dots at the points. Principal design: Zeus driving a quadriga, profile to right, at the side of which Athena is rushing in the same direction. Zeus wears a long robe, girdled at the waist, and carries a spear in his left hand. The goddess is full-armed, with a high-crested Attic helmet and aegis, and carries two spears. Under the horses is a large Corinthian helmet.

Gift of Francis Amory, 1880. Said to have been found at Thebes. Height, M. 0. 196. Neck and handle restored in plaster. Reg. No. 248.

348. In Case 4. Colors as in No. 346. Principal design: Herakles and Pholos. On the left the centaur Pholos, of the later centaur type, with horse's forelegs. Staff in right hand, cloak in left. He looks down on Herakles, who reclines on the ground, profile to left, at the side of the big jar, the mouth and shoulder of which

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are visible. Herakles is draped in a long mantle. Behind him is a column, and there is another in the middle. Details incised. Above the picture is a meander. On the shoulder are two rows of rays on a red ground. Upper half of the neck black.

Anonymous gift, 1893. From Eretria. Height, M. 0. 237. Handle and neck repaired. Reg. No. 6372.

349. In Case 4. Colors as in No. 346. Decorations: rays around the shoulder, below which is a meander. Principal design: a quadriga driven by a full-draped figure; at the side walks another figure (Apollo?) playing on a lyre. A third figure walks ahead of the horses, looking back.

Gift of Edward Austin, 1876. Height, M. 0. 156. Neck and handle repaired. Reg. No. 47.

5. Oinochoë.

Oinochoë (οἰνοχόη) *is literally a generic name for any kind of jug used for pouring wine, but is generally applied, as here, to those with a simple handle and a trefoil lip. The belly of this class of jugs varies considerably in form, but the specimens in this case are all of the same type, with a well-defined shoulder, rather broad, and the sides tapering in a curved line. The base is flat and round. Except where otherwise specified, the decoration is confined to a panel on the front. The details are always incised.*

350. In Case 4. Archaic oinochoë, early black-figured style, with a reminiscence of metal technique in the points at the junction of the handle and the lip. Decorations: the neck and handle are black; around the shoulder is a narrow red band, with a human-headed bird, two lions or panthers, and between them rings. Around the body is a frieze of winged figures, alternately male and female, running to right. All have long, flowing hair; the males are beardless, and with the exception of one male, all are clothed in transparent drapery. Details incised, no colors used. This vase is probably Etruscan.

Lent by W. S. Bigelow. Height, M. 0. 282. Intact.

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351. In Case 5. Later black-figured style. Bacchic scene, Dionysos and companions, four figures. At the left, a satyr dancing. Next, Dionysos seated on a folding-chair, profile to right, looking back at the satyr. He is wreathed, and holds a drinking-horn in his right hand. In front of him are a Maenad, dancing, and a satyr, who stands profile to left.

Gift of W. S. Appleton. Height, M. 0. 213. Repaired (some pieces on the back missing), and the base partly restored in plaster. Reg. No. 4933.

352. In Case 5. Later black-figured style. Ground of the picture yellowish white. Two warriors fighting; the one on the right has fallen to his knees. Both are full-armed, with Corinthian helmets and round shields. Device on the shield of the fallen warrior a bent leg, above which three dots, all in red. On the other's shield three rings, also red.

Lent by the estate of Charles C. Perkins. Height, M. 0. 202. Slightly restored.

353. In Case 5. Later black-figured style. Form like No. 352. Three male figures standing, talking to one another. The middle one is bearded, wears an ivy wreath and holds a wine-cup. The other two are beardless and wear fillets in their hair. Red used in details. On the front of the neck is a lotos-palmetto chain, and below the picture are a meander and rays, on the front only.

Lent by W. S. Bigelow. Height, M. 0. 277. The vase has evidently been considerably restored, and the entire surface is painted over.

354. In Case 5. Form like No. 352. Later black-figured style. Dionysos, Ariadne, and a satyr. Dionysos reclines upon a couch in the centre, profile to left, his head turned towards Ariadne, who is seated at his right. At the left a satyr is playing upon a large lyre. The background filled with vines.

Gift by contribution, 1889. Height, M. 0. 172. Repaired. Reg. No. 5661.

355. In Case 5. Form like No. 352. Later black-figured style. Dionysos reclining under a grape-vine, from which hang numerous bunches of grapes. He is crowned with ivy, and holds in his outstretched right hand a wine-cup (kantharos), from which he is spilling wine.

Lent by W. S. Bigelow. Height, M. 0. 215. Repaired.

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356. Jug with oval body and a round mouth. Decorations: double zigzag around the neck, rosettes around the shoulder, and on the body dotted diagonal lines forming a diaper pattern. Ground of shoulder and body pale yellow. No incised lines.

Lent by W. S. Bigelow. Height, M. 0. 19. Considerably restored with plaster.

6. Kyathos (one-handled drinking-cup).

357. In Case 4. Large archaic kyathos, early black-figured style. The influence of a metal prototype is apparent in the ridges on the top of the handle, and the two points on the rim. Decorations: interior painted black. Around the lip, short vertical lines; below these, a herring-bone pattern encircling the vase. Principal design, a row of human-headed birds, of short, thick body, walking to left. On the front of the handle a large bird. On the side of each ridge of the handle a dolphin. Details incised, no colors.

Lent by W. S. Bigelow. Height, M. 0. 19. Repaired and the base restored.

358. In Case 4. Kyathos, later black-figured style. Decorations: in the centre, a woman dancing in front of a tree. At either end, a warrior running, profile to left, face to right. Between the woman and the two warriors, a pair of large eyes (black, white, and red). Details incised. Interior black.

Lent by W. S. Bigelow. Height, M. 0. 085. Considerably repaired, with some patching.

7. Kylix (shallow, two-handled cup or bowl).

Group I. Bowl rather deep in proportion to its diameter. The vase has a flat, round foot or base, but no stem. The decorations consist of a broad band of black around the lip and another one at the bottom, leaving a red band around the middle, on which is the principal design. The inside is painted black.

359. In Case 5. Later black-figured style. Principal design, on each side, a quadriga driven by a full draped figure, and

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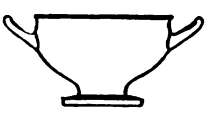


attended by two other figures, who walk at the side. At either side of the handles is a palmetto. Drawing sketchy and poor. Details incised.

Purchased in Athens, 1882. Height, M. 0. 081. Diameter, M. 0. 14. Intact Reg. No. 6285.

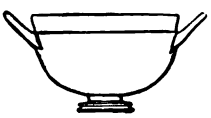
360. In Case 5. Shape and style like the preceding. Design similar, but details not incised.

Gift of Francis Amory. Said to have been found at Chalkis. Height, M. 0. 078; diameter, M. 0. 125. Intact. Reg. No. 5284.

361. In Case 5. Kylix, of form similar to that assigned to this group, but without figured decoration. Both inside and outside are painted brown, without any decoration.

Gift of Francis Amory. Said to have been found at Chalkis. Height, M. 0. 068; diameter, M. 0. 126. Intact. Reg. No. 253.

362. In Case 5. Interior painted black with no decoration. Exterior black, with a red band around the middle, on which is a palmetto-border, terminating at each end in an ivy leaf. Drawing careless. No incised lines.



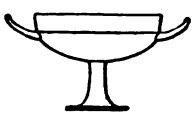
Gift of B. W. Crowninshield. Height, M. 0. 12. Diameter, M. 0. 20. Repaired. Reg. No. 283.

363. In Case 5. Form like No. 359. The entire vase painted black, except narrow rings of red around the base. On the bottom is scratched the monogram

Gift of Francis Amory, 1887. From Chalkis. Height, M. 0. 063. Diameter, M. 0. 12. Intact. Reg. No. 5285.

Group II. The bowl is larger, and is mounted upon a tall foot, with a flat round base. The handles are long and slender.

† **364.** In Case 5. Cup by TLESON, son of Nearchos. Foot and lower part of the body black, the latter with a red line around it. The upper part of the body red. No decorations, except a small palmetto at each side of the handles,



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and between them the inscription, repeated on both sides of the vase: —

TLESON HO NEARXO EPOIESEN

Τλήσων ὁ Νεάρχου ἐποίησεν (Tleson, the son of Nearchos, made this).

Gift of Martin Brimmer. Purchased in Berlin, 1892. Height, M. 0. 133; diameter, M. 0. 19. Handles partly restored. Reg. No. 6324.

365. In Case 5. Cup of similar shape and decoration, with the addition of a swan (red and black, details incised) on the upper part of each side. Under each swan is an *inscription fictive*, — that is, an inscription without meaning, — which reads as follows: —

On one side, EOESAIEOEAIESE

On the other side, AESOKOPKESESESE

Gift of Martin Brimmer. Purchased in Berlin, 1892. Height, M. 0. 146; diameter, M. 0. 202. Repaired. Reg. No. 6323.

365A. Cup, of similar shape, made by HERMOGENES. On each side a hen, and below this the inscription: —

HERMOLENES EPOIESEN

Ἑρμογένης ἐποίησεν

Lent to the Museum. Found at Terranova, in Sicily, and formerly in the Van Branteghem collection. Described in Fröhner's catalogue of the same, No. 9. Diameter, M. 0. 215.

366. In Case 5. Cup by XENOKLES. Form and decorations of the exterior like No. 364, with the addition of a group on each side of the rim: A. two kentaurs fighting, one with stones, the other with a tree; B. a lion and a grazing fawn. Under each group the inscription, —

XSENOKLES : EPOIESEN

Ξενοκλῆς ἐποίησεν

Interior, a sphinx seated, profile to right, one fore-paw raised. Head turned back. Under her a lotos-bud. Face, neck, and breast white. Touches of red in the wings and on the body. This design is surrounded by a *Stabornament*, red and black.

Lent to the Museum. Found at Caere (Cervetri). Formerly in the possession of Sig. Ruspoli, at Caere, and later in the Van Branteghem collection (Fröhner's catalogue, No. 8). Height, M. 0. 103; diameter, M. 0. 151. Described by Klein, *Vasen mit Meistersignaturen*, 2d edition, p. 81, No. 12. Repaired.

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367. In Case 5. Form and style like No. 364, but smaller, with a broad black band around the rim. Principal design, on a narrow band: satyrs chasing nymphs; four figures on each side. The satyrs carry wreaths and staves. Details finely incised.

Gift by contribution, 1889. Purchased in Rome. Height, M. 0. 098; diameter, M. 0. 141. Repaired and painted over. Reg. No. 5665.

Group III. The common type of kylix, with broad, shallow bowl, round foot, and short stem. Later black-figured style.

368. In Case 5. Entire vase painted black, with the exception of a circle in the interior, in which is a nude man running, profile to right. Figure drawn in silhouette, with no incised lines.

Gift of Henry P. Kidder, 1880. Height, M. 0. 064; diameter, M. 0. 18. Exterior painted over. Reg. No. 144.

368A. Kylix of curious and unique construction. In profile it is like No. 368, but the top is entirely covered over, being of one piece with the sides. This top is slightly convex, and at one side, midway between the handles, has a small, semicircular opening, for drinking. The vase is filled through its base, the stem being hollow, and is ingeniously constructed so that liquid which is poured in here cannot escape through the same hole. Consequently the vase can be emptied only at the opening in the top.

The sides are painted black, without decoration. Around the top are nine bearded men, black on a red ground. One of them, who has a long beard and wears a chlamys, advances to the left, crowning with a long white fillet a man who stands facing him. This second man is nude, and wears a long red fillet tied around his right thigh. In his left hand he carries an aryballos (?) painted red, which is hung on a red cord. Behind the second man follows a third, also profile to right, wearing a chlamys, and playing upon the double pipes. The other six men are nude, and are walking to right, their arms in various postures. Each wears a long fillet fastened around his head, some being white, others red.

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Between the figures, alternately, are the inscriptions, —

HO ΓAIΣ KAIOΣ . HE ΓAIΣ KAIE

ὁ παῖς καλὸς, ἡ παῖς καλή (in one instance spelt πας), and behind the figure first described is the fragmentary inscription, —

NAI'

In the centre of the top is a bearded mask, with large eyes and projecting tongue.

Lent to the Museum. Formerly in the Van Branteghem collection, and published by Fröhner in his catalogue of the same, No. 21, pl. 2. Diameter, M. 0. 168. Base and one handle slightly repaired.

369. In Case 5. Form similar to No. 368. Interior, a red circle with no decoration except a ring in the centre. Exterior, a wreath encircling the vase.

Gift of Francis Amory, 1877. Height, M. 0. 075; diameter, M. 0. 172. Intact. Reg. No. 252.

370. In Case 5. Form like No. 368. Interior, the Minotaur running, profile to right, looking back. Exterior, on each side, a pair of large eyes (pupil, etc., incised circles), surrounded by grape-vines.

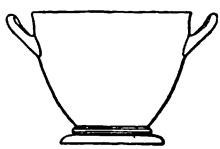
Gift of John James Dixwell, 1876. From Chiusi. Height, M. 0. 075; diameter, M. 0. 195. Repaired. Reg. No. 99.

371. In Case 5. Form like No. 368. Interior, a warrior walking to right, full-armed, and carrying a Boeotian shield. Exterior, on each side a bacchic festival. In the centre Dionysos seated, holding a large wine-cup (kantharos). On either side of him a satyr and a Maenad dancing. All the figures profile to right. Background filled by vines. Drawing very careless and sketchy. Details incised.

Gift of John James Dixwell, 1876. From Chiusi. Diameter, M. 0. 202. Repaired and patched. Reg. No. 98.

8. Skyphos (deep drinking-cup with two handles near the rim).

372. In Case 4. Large skyphos, later black-figured style, decorated with what appear to be chorus scenes from early Attic comedies. The vase is surrounded by a frieze, divided by the handles into two groups or subjects. One of these represents six warriors, each with



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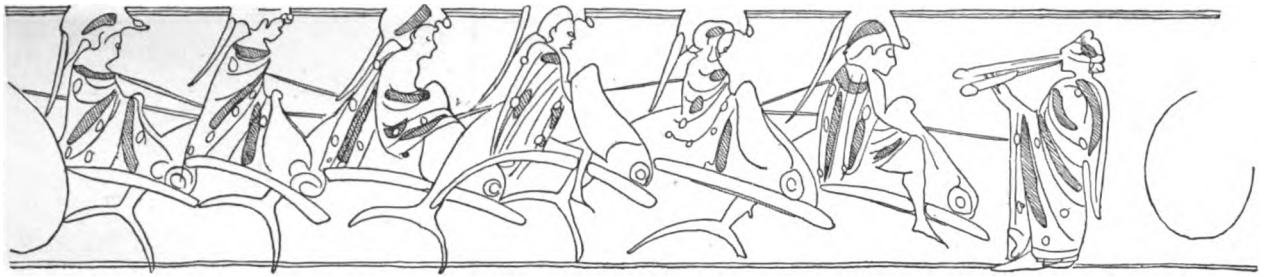

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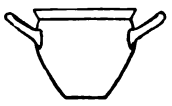
helmet, chlamys, and spear, riding on leaping dolphins, profile to right, towards a full-draped man who stands facing them, playing on the double flute. The other represents six youths, each wearing a chlamys and carrying a spear, riding upon ostriches, profile to right, also towards a man playing on the double flute. In front of him, and facing the others, is a bearded Pygmy, wearing a chlamys. All the garments are decorated with red and white.

Around the rim is an ivy border, and around the bottom a *Stabornament*, black and red. The interior is black, with a small circle at the bottom.

Lent by Henry Adams. Formerly in the Mongelli collection, — (in Naples?). Height, M. 0. 16; diameter, M. 0. 22. Published by Minervini, in the *Bullettino archeologico napolitano*, nuova seria, V, 1856, 57, pl. VII, fig. 1, and p. 134. Repaired, and painted over.

373. In Case 5. Small skyphos. Decorations: a small band of figures encircling the vase, divided by the handles into two groups of three figures, each representing a bacchic dance by a satyr and two Maenads. The figures are merely silhouetted, and there are no incised lines. Interior, rim, and space below the principal design black.



Gift of Thomas G. Appleton. Height, M. 0. 087. Intact. Reg. No. 21.

374. In Case 5. Form and decoration like the preceding. Principal design, on each side, a griffin and a bull; between them, a tree.

Gift by contribution, 1889. From Corneto. Height, M. 0. 088. Repaired, and slightly restored in plaster. Reg. No. 5660.

375. In Case 5. On each side, a satyr chasing a Maenad, both figures drawn sketchily in silhouette. No incised lines. At the sides of the handles, small palmettos.

Gift of Edward Austin, 1876. Height, M. 0. 068; diameter, M. 0. 095. Intact. Reg. No. 44.

376. In Case 5. Very small cup, shape similar to the preceding. A dancing figure between the palmettos on either side. The ground of the principal band is painted pale yellow.

Gift of Henry P. Kidder, 1880. Height, M. 0. 043; diameter, M. 0. 065. Intact. Reg. No. 181.

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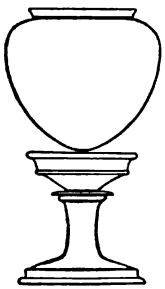
377. In Case 5. Large skyphos, of coarse clay, thick sides, and small ear-like handles. The decorations are of black on a pale yellow painted ground. The yellow has disappeared in many parts. Around the rim a scroll; below, a large vine, and below this a wave meander. The drawing is badly done with a coarse brush. Probably Etruscan.

Gift of J. J. Dixwell. From Chiusi. Height, M. 0. 213. Diameter, M. 0. 202. Repaired and colors retouched. Reg. No. 104.

9. Miscellaneous.

378. In Case 5. Large oval bowl (deinos) with separate stand or base. This is one of the types of mixing-bowls, in which wine was prepared for a banquet. The bowl itself is of a remarkably pure oval shape, without a base, the top of the stand being cup-shaped to receive it. The body of the bowl is black without decoration. On the inside of the rim are four ships of war, of an archaic type, painted dark brown, with oars and sails, the latter white, and details incised. These ships are drawn so as to appear to float upon the surface of the wine when the vase is full. On the outside an ivy pattern encircles the neck, and below this is a *Stabornament*, red and black. The stand is of rather heavy proportions, with an ivy border around the upper part, and a pattern of small radiating lines near the outer edge of the base.



Anonymous gift, 1890. From Orvieto. Height, when placed one upon the other, M. 0. 565. Repaired. Reg. No. 6088.

379. In Case 4. Flat, round dish with two handles, early black-figured style. Interior, wheel-pattern in a circle. Rays around the top of the lip. Exterior, at the top, ivy wreath; below this, a broad band, stripes and rays.

Gift of B. W. Crowninshield. Diameter, M. 0. 29. Repaired, and one handle restored in plaster. Reg. No. 272.

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380. In Case 4. Low, round dish or stand. Clay pale yellow. Decorated with a wave pattern around the rim and a star in the centre.

Lent by the estate of Alfred Greenough. Height, M. 0. 052; diameter, M. 0. 14. Intact.

381–386. Six small, saucer-like dishes, with rims bent slightly inward, painted brown or black, with no decoration. Color and glaze inferior.

381. Gift of Francis Amory. Diameter, M. 0. 108. Reg. No. 263.

382. Gift of B. W. Crowninshield. Diameter, M. 0. 105. Reg. No. 275.

383–384. Lent by the estate of Alfred Greenough. Diameters, M. 0. 07 and M. 0. 084.

385. Purchased in Rome, 1889. Diameter, M. 0. 079. Reg. No. 5609.

386. Lent by the estate of Alfred Greenough. Diameter, M. 0. 077.

387. Small black jug of similar technique, black without decoration.

Gift of the estate of Alfred Greenough. Height, M. 0. 067. Intact. Reg. No. 5155.

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CASES 6 AND 7.

RED-FIGURED VASES.

Not including those of Southern Italy.

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1. Kylix.

388. In Case 6. Kylix by EUPHRONIOS. Severe style. This is one of ten extant vases which are signed by this master, and both in form and decoration it is a fine example of his art.

Interior: two bearded men dancing. One of them, with a chlamys thrown about his shoulders, is playing on a double flute. The other, who wears nothing but a pair of shoes, pirouettes around his staff, which is braced under his left shoulder, his right arm being raised above his head. Both wear wreaths of flowers. In the background hangs a flute-case of spotted skin. The design is surrounded by a circle decorated with a meander. Inside the circle, on the left, is the maker's signature,

ΙΧΕΧΙΠΟΠΞ ΣΟΙΝΟΦΦΥΞ

Εὔφρονιος ἐποπίεσεν (for ἐποίησεν)

the letters running from right to left.

On the right of the figures is the inscription:—

ΚΑΙΟΣ ΗΟ ΠΑΙΣ

καλὸς ὁ παῖς

Exterior: a convivial procession of eleven men, in various stages of intoxication. All are crowned with flowers, and eight wear chlamydes, the other three being nude. Six of them carry long, knotted staves.

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Beginning at the left of one side, the first two figures are dancing; the third, entirely overcome, is staggering along, carrying a lyre, which the man in front of him seizes just in time to prevent his dropping it. This man carries in his left hand a drinking-cup, which he holds upright, grasping it by the bottom, as though it were full. Ahead of him go two men, dancing, one of them looking back. This completes the first half of the composition; and underneath the handle at this point is a dog, barking at the two figures last described. Next is a man who walks with a swaggering gait, and carries a large bowl, held carefully upright. Ahead of him go two others, staggering, one of whom tries to support himself by seizing the arm of his companion, who carries a large kylix in his left hand, holding it by the base. In front of this last one dances a man who is playing on a double flute, and followed by a dog; and finally the man who heads the procession turns to look back at his companions. He carries a staff in one hand and a wine-cup in the other. Below the handle on this side is an amphora, lying on one side, and on it are the traces of the word καλός.

Below the design a meander encircles the vase. Between the heads of the figures, on each side, is the inscription,

ƎOИAK ƧOITIANAT

Παναίτιος καλός

the letters running from right to left in one case and from left to right in the other.

This vase was found near Viterbo in 1830, and was purchased by Mrs. Hamilton Gray, in whose family it remained until 1887, when it was sold to Mr. Van Branteghem, having been exhibited for several years previously at the Bethnal Green branch of the South Kensington Museum. It was purchased at the sale of the Van Branteghem collection in Paris, in June, 1892, by its present owner, by whom it is lent to the Museum.

When discovered, the vase was in fragments, and though it was reported to the Archaeological Institute of Rome as a "coppa" by ETKΦONIOƩ [see *Bullettino dell' Instituto*, 1830, p. 233], the repairer, in putting the pieces together and painting over the cracks, covered the inscription, so that the identity of the vase was not suspected until it was examined by Messrs. Van Branteghem and Talbot Ready, shortly before its purchase by the former. Mr. Ready carefully cleaned and repaired the vase anew after it was purchased, thus bringing out most satisfactorily both the inscriptions and the beauty of the drawing. His examination also confirmed a statement made

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at the time of the discovery, namely, that the vase had been broken from its base in antiquity, and repaired by means of a metal rivet inserted in the stem. Diameter, M. 0. 365.

PUBLISHED by Fröhner, in his *Catalogue of the Burlington Fine Arts Club Exhibition*, 1888, pl. VIII; and again in his *Catalogue de la Collection van Branteghem*, No. 52, pls. X-XIV; Hartwig, *Meisterschalen*, pls. XLVII, XLVIII, L. It is described, or referred to, in Mrs. Hamilton Gray's *Tour to the Sepulchres of Etruria*, London, 1843, pp. 52, 56; Klein's *Vasen mit Lieblingsinschriften*, p. 57, No. 2; *Bullettino dell' Instituto*, ubi supra, etc.

389. In Case 6. Kylix probably by HIERON. Severe style.

Interior: A youth and a boy talking together. Both wear long mantles and wreaths of myrtle. The youth leans upon a staff. Design surrounded by a meander.

Exterior: Twelve figures, in groups of two each, consisting, with one exception, of a bearded man and a boy, talking together. The exception is that of a youth for a man, in a group adjoining one of the handles. All the figures wear myrtle wreaths and long mantles, those of the boys being, as a rule, wrapped about them more closely than those of the men. The men, and the youth referred to, lean upon long staves. The youth and two of the boys hold flowers. One of the men offers a pouch to the boy with whom he is talking. As suggested by Wernicke (see below), each group probably represents an ἐραστής and his ἐρώμενος.

Gift by contribution, 1889. From Vulci, and later in Rome. Published by Gerhard, *Auserlesene Vasenbilder*, IV, pl. 282; and Wernicke, in the *Archäologische Zeitung*, 1885, pp. 259 ff., pls. 18 and 19. Wernicke ascribes it to Hieron. (See also Hartwig, *Meisterschalen*, p. 295, No. 5.) The vase has been badly broken, and restored, since W's. illustration was made, the surface being entirely painted over, to conceal all traces of repair. By this restoration the youth referred to above was made to appear a bearded man. Enough of the modern painting has been removed to show that W's. drawing represents him correctly, and also that, in putting the vase together, the pieces were filed and scraped so as to cause great injury to the original design. Diameter, M. 0. 33. Reg. No. 5669.

390. In Case 6. Form like the preceding. Severe style. Interior: A youth running to right, looking back, his left arm, enveloped in his chlamys, extended behind him. In the right

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hand he carries a staff. Around the figure runs the inscription, —

HO ΓAIS KAIOS

ὁ παῖς καλός

the whole enclosed in a narrow circle. Exterior, painted black, with no decoration.

Lent by W. S. Bigelow. Diameter, M. 0. 187. Repaired, and painted over.

391. In Case 6. Form like No. 389. Severe style.

Interior: A satyr, wreathed, standing in a large jar or basin, bending over, with both hands plunged into the jar (a narrow wavy line incised about his head, to separate it from the background). Around the figure is the inscription, —

HO ΓAIS

the whole enclosed in a narrow circle.

Exterior: A large palmetto at each side of the handles. Between the palmettos: A. Two satyrs wrestling. One has fallen to his knees, and is trying to pull the other towards him. Above them the inscription of the interior is repeated.

B. Two youths running or dancing to right, looking back. The foremost is falling to his knees, the other has a pair of clappers. The latter is wreathed.

Lent by W. S. Bigelow. Diameter, M. 0. 305. Repaired.

392. In Case 6. Form like No. 388. Severe style.

Interior: Nude warrior, with helmet, shield, and spear, kneeling, profile to right, looking back. Figure enclosed in a narrow circle.

Exterior: Palmettos similar to the preceding. A. Three warriors striding to left. The first is nude, wears an Attic helmet, and carries a round shield and spear. He is looking back at the others. They wear Corinthian helmets and short chitons, and carry round shields and spears. B. Two satyrs running to left, with a mule between them.

Gift by contribution, 1889. Diameter, M. 0. 27. Painted over. Reg. No. 5667.

393. In Case 6. Form like No. 388. Kylix of the severe style, probably by CHELIS, to whom it is ascribed on account of the character of the decoration, which is like that on several vases signed by him, and also because of the name Memnon, which appears on his vases.

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Interior: a bearded warrior, full-armed, running to left, looking back. He carries a round shield bearing the device of a ship's prow in black.

Around the figure is the inscription: —

ΜΕΜΜΝΟΝ ΚΑΛΟΣ

Μέμνων καλός

the whole enclosed in a narrow circle.

Exterior: palmettos at either side of the handles, and between the palmettos, on each side, a pair of large eyes, the pupils, etc., incised circles of red, black, and white. Between the eyes, on one side, a nude youth, wearing a Corinthian helmet, is shooting an arrow to the right. On the other side a warrior, full-armed, and carrying an Argolic shield (device, three black balls), is jumping or dancing, profile to left.

Lent by W. S. Bigelow. Diameter, M. 0. 305. Repaired somewhat patched, and painted over in places.

394. In Case 6. Form like No. 388. Kylix of the severe style, — by EUPHRONIOS? The drawing of the design on the interior strongly resembles the work of that master. The draperies are indicated by clusters of lines which, though exquisitely fine, are firm and strong, and fall in semi-archaic folds. The eyes also have the peculiar shape of those drawn by Euphronios, the action of the figures is free and spirited, and the bacchic nature of the subject is characteristic of him.

Interior: Dionysos and a satyr. The god, full-draped in Ionic chiton and himation, stands profile to right. He wears an ivy wreath, and carries a vine in his left hand, and a large kantharos in his right. The satyr stands facing him, is wreathed, wears high boots, and holds out an oinochoë in his right hand. His left hand rests against his hip. On the left of the figures is the inscription: —

ΗΟ ΠΑΙΣ ΚΑΙΟΣ

ὁ παῖς καλός

The design is surrounded by a circle decorated with a meander. Exterior painted black without decoration.

Lent by W. S. Bigelow. Diameter, M. 0. 281. Repaired and painted over, especially on the exterior.

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No. 394.

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395. In Case 6. Form like No. 388. Interior, two draped figures, one seated, the other standing, surrounded by a circle with a meander pattern. Outside black without decoration.

Gift of J. J. Dixwell, 1884. From Chiusi. Diameter, M. O. 205. Considerably repaired. (Genuine?) Reg. No. 102.

396. In Case 6. Form like No. 388. Earlier period of the fine style. Interior: two youths talking to each other, one clad in an himation, the other in a long mantle. Design surrounded by a circle decorated with a meander.

Exterior: A. Three figures. In the middle a girl in chiton and himation standing profile to left. On either side of, and facing her, a nude youth preparing to jump.

B. Three figures. In the middle a girl seated, profile to left, the lower part of her face covered by her himation. At the left, facing her, a nude youth, about to jump. At the right, a nude bearded figure, standing on one foot, the right leg raised, and the right arm extended towards the centre of the group. Under each handle, a palmetto with a scroll running up on either side. Drawing inferior.

Gift of Henry P. Kidder, 1880. Diameter, M. O. 205. Repaired and painted over. Reg. No. 142.

397. In Case 6. Form like No. 388. Earlier period of the fine style. Interior: a youth stands profile to right, talking to a woman who is seated in front of him. He wears an himation and she a chiton and himation, the latter drawn over her head. In each hand she holds a round object, possibly a fruit. Behind the youth is a low stand, upon which is a bottle or jug. In the background hangs a fillet. The design is surrounded by a meander.

Exterior, on each side: satyrs and Maenads, playing. They carry thyrsi, wine-skins, and one satyr has a wine-horn. The women are full-draped, and one of them has a leopard-skin over her chiton. At the handles, palmettos and scrolls.

Lent by W. S. Bigelow. Diameter, M. O. 270. Repaired, and partially painted over.

398. In Case 7. Earlier period of the fine style. Interior:

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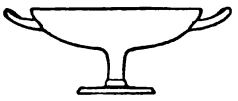
a satyr and a Maenad standing opposite each other. He



holds out both hands towards her, as though asking for the double flute which she holds in her right hand. In the left she holds a tall thyrsos. She stands *en face*, with her head turned towards the satyr, and wears a Doric chiton, and a kerchief tied about her head. Behind the satyr, on the ground, stands a large krater. The design is surrounded by a circle which is decorated with a meander.

Exterior: palmettos on either side of the handles, enclosing the two pictures, each of which is a bacchic scene of satyrs and nymphs, containing five figures. A. A Maenad, wearing a Doric chiton, and a kerchief about her head, stands between two satyrs, each of whom is trying to take from her the thyrsos which she holds in both hands. Another Maenad, wearing the same head-dress and an Ionic chiton, over which is a leopard-skin, advances (right) towards a satyr who is jumping in front of her, with both hands outstretched toward her. She carries a staff in her right hand, and her left is stretched towards the satyr.

B. A satyr walks rapidly to right, offering a cup of wine to a Maenad, who rejects it, walking away from him, apparently to the surprise of a second satyr, who stands facing her with both arms extended downward. The Maenad wears an Ionic chiton, over which is a short mantle, and carries a thyrsos. Beyond this group walks a Maenad in Doric chiton, repulsing with her left hand a satyr who tries to seize the thyrsos which she holds in the right. All the satyrs in both groups, and the Maenads in this, wear wreaths of flowers.

The drawing on this vase is exceptionally fine and delicate.

Anonymous gift, 1891. Purchased in Rome. Diameter, M. 0. 31. Slightly repaired. Reg. No. 6258.

399. In Case 6. Form like No. 398. Earlier period of the fine style. Interior: a youth reclining on a banquet-couch, playing the game of kottabos. He wears an himation and an ivy wreath, and swings his kylix in his right hand, holding one handle between his thumb and forefinger. In his left hand he holds a large wine-cup (skyphos). Below the figure

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are a foot, or shoe, and an object shaped like a short, straight stick. Above the figure is the inscription: —

The design is enclosed in a circle, which is decorated with a meander. A. Three figures. At the left a youth, wearing an himation and shoes, leans upon his staff, looking towards the middle figure, a youth in an himation, who holds out a lyre towards him. At the right of the picture is a bearded man, wearing an himation and shoes, who also leans upon his staff, facing the centre. In the background, among the figures, are suspended a long pouch, a pair of shoes, and a bundle consisting of a strigil, sponge, etc.

B. Composition similar, except that all three figures are barefooted, and the bearded man is on the left instead of the right. The youth in the middle holds the lyre out towards him. In the background are hung a pouch, a strigil, etc., and a flute-case. All the figures in each group wear wreaths. Under each handle is a palmetto, and on each side an ivy leaf.

On A. is the inscription: —

On B is the inscription: —

Gift of Thomas G. Appleton, 1876, and purchased by him of Alessandro Castellani. Said to be from Capua. Diameter, M. 0. 225. Repaired at the base. Reg. No. 20.

400. In Case 7. Small kylix, painted black, without decoration. Bowl good, and handles long and graceful. Color somewhat spoiled by uneven firing, being red in places.

Gift of J. J. Dixwell. From Chiusi. Diameter, M. 0. 14. Intact. Reg. No. 51.

401. In Case 7. Small black kylix, without decoration.

Lent by W. S. Bigelow. Diameter, M. 0. 155. Surface entirely painted over.

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402. In Case 7. Later period of the fine style. Kylix with

flat bottom and no stand. Decorations: interior, around the sides, a large ivy wreath, stems incised; in the centre, a wheel, incised, surrounded by palmettos, stamped; the whole enclosed by two circles, lightly incised.

Exterior black, with no decoration except on the bottom, which has concentric circles, alternately red and black.

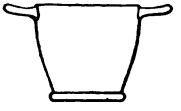
Purchased 1880. Diameter, M. O. 212. Intact. Reg. No. 269.

2. Drinking-cups of other forms.

A. Skyphos, or Kotyle.

This cup is deep, oval in shape, truncated at the bottom to a flat base. It has two handles, which are usually small, and affixed either to the rim or just below it.

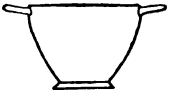
403. In Case 7. The body of the cup is painted black, with a



large laurel wreath around the rim, and a band of cross-hatched lines near the base.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. Said to be from Capua. Height, M. O. 097. Diameter, M. O. 118. Cracked. Reg. No. 22.

404. In Case 7. Cup of very thin, light ware, with delicate



handles. Two narrow red lines (painted) encircle the vase at the handles, another one near the bottom; below, rays.

Gift of Edward Austin, 1876. Height, M. O. 081; diameter, M. O. 118. Practically intact. Reg. No. 42.

405. In Case 7. Form like the preceding. Cup of fine oval shape. Clay thin, painted black, without decoration.

Gift of Henry J. Bigelow, 1888. Height, M. O. 105; diameter, M. O. 132. Somewhat restored, and painted over. Reg. No. 5511.

406. In Case 7. Form like the preceding, but of heavier proportions and weight. It is well-shaped, and covered with a red glaze, over which black is painted carelessly, the red showing in many places.

Gift of B. W. Crowninshield. Height, M. O. 101; diameter, M. O. 131. Intact. Reg. No. 284.

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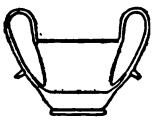
B. Kantharos.

A deep cup, with two handles, affixed vertically, and generally large. These are usually attached to the rim and a point near the base.

407. In Case 7. Shape imitated from a metal type. The handles rise vertically from the rim, and are attached at their lowest point to a ridge encircling the vase near the bottom. From the outside of each handle projects a small point. The entire vase is painted black, except on the bottom, without decoration. On the bottom is scratched the monogram : —



Purchased in Athens, 1882. Height, M. 0. 09; diameter, M. 0. 12. Repaired. Reg. No. 6286.

408. In Case 7. Decorations : a broad band of laurel around the body, and below this a wave meander.

Gift of Edward Austin, 1876. Height, M. 0. 999. Intact. Reg. No. 49.

409. In Case 7. Small kantharos, somewhat similar in shape to the preceding. Painted black, without decoration.

Gift of Francis Amory. Said to have been found at Thebes. Height, M. 0. 071. One handle broken. Reg. No. 245.

410. In Case 7. Vase painted black, with no decoration. Body raised upon a small foot with a short stem. Handles knotted.

Gift of J. J. Dixwell. From Chiusi. Height, M. 0. 177. Repaired. Reg. No. 66.

411. In Case 7. Vase somewhat similar in shape, also with small base. At the top of each handle a horizontal projection. Painted black, lower part dark brown, without decoration.

Gift of Henry P. Kidder, 1881. Height, M. 0. 114. Practically intact. Reg. No. 341.

412. In Case 7. Body hemispherical, with small base. Handles somewhat like preceding, but much smaller. Upper half black, lower half dark brown.

Purchased, 1883. From Asia Minor. Height, M. 0. 127. Reg. No. 4286.

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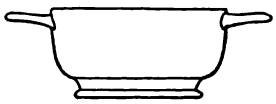
C. Miscellaneous cups.

413. In Case 7. Cup resembling a skyphos, but much shallower. Outside painted black, without decoration. In the interior a star pattern formed by pressed palmettos, with incised lines joining them; around this, concentric circles formed by short radiating lines, incised.



Purchased 1883. Said to be from Halikarnassos. Height, M. 0. 075; diameter, M. 0. 163. Reg. No. 4287.

414. In Case 7. Very small drinking-cup, of inferior technique, with two small handles projecting like ears from the rim. Painted black, without decoration.

Said to have been found at Thebes. Height, M. 0. 042. Intact. Reg. No. 5286.

415. In Case 7. Similar.

Gift of Francis Amory. Said to have been found at Thebes. Height, M. 0. 05. Handles broken. Reg. No. 246.

416. In Case 7. Small, one-handled cup, painted black without decoration.

Gift of Henry P. Kidder, 1881. Height, M. 0. 051. Repaired. Reg. No. 348½.

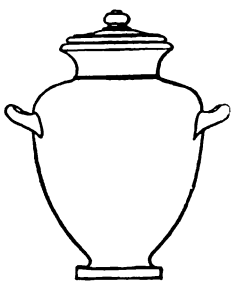
417. In Case 7. Round bowl without base, painted black. Incised lines around the rim and on the bottom.

Gift of Henry P. Kidder, 1880. Height, M. 0. 083. Repaired. Reg. No. 149.

3. Amphora.

A. Stamnos.

418. In Case 6. Severe style. Principal design, a Sacrifice to Dionysos, which encircles the vase. On the front, an archaic idol of Dionysos in the centre, in the form of a mask, wreathed with ivy and attached to a pillar which is draped in a chiton and himation. A large disk on each shoulder. From behind the head radiate long branches of ivy. In front of the image is a table bearing two amphorae similar



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to this, a pile of sacrificial cakes, and several narrow white fillets. On either side of the table stands a woman, facing it. The one on the left holds a drinking-cup (skyphos) in her left hand, grasping it underneath, as though it were full. Her right hand is raised in an attitude of adoration. The other woman bends forward to fill her cup from the amphora nearest her, by means of a long-handled ladle. She is dressed in a long Ionic chiton, of a crinkly material, with sleeves reaching to the elbows. The subject is continued on the right by a woman (inclosed within one of the handles), who walks rapidly away from the group just described, looking back at them, and extending her right arm at full length towards them. In her left hand she also holds a drinking-cup by the bottom. Next comes the group of the back of the vase, consisting of three women, whose action carries on the subject towards the right. The first of these offers a filled wine-cup to the middle figure, who refuses it, hurrying away, her face turned back. In her left hand she carries a parasol, and behind her is a large chair. The third walks rapidly in the same direction, carrying a wine-cup, and looking back. Finally, inclosed within the other handle, is the figure that joins the two groups, a woman walking towards the sacrifice, playing on the double flute. All the women have bare feet, and, with the exception noted, wear long himations over their (Ionic) chitons. The one with the parasol has a diadem in her hair; the others all wear fillets like those on the table.

Around the lip of the vase an egg-moulding. Around the shoulder is a *Stabornament*, and below the picture a meander encircles the vase. The cover is nearly flat, with a knob in the centre, and decorated with rays and circles.

Purchased in Rome, 1890. Anonymous gift. Height, M. 0. 40. Repaired. Cover repainted. Reg. No. 6089.

419. In Case 6. Severe style. Form and minor decorations like the preceding.

Although in a fragmentary condition, this vase is of exceptional interest because of its subject, and the manner in which it is represented. The subject is evidently the Death

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of Orpheus; but that being a new theme for vase-painters at the time this vase was made,[1] the artist appears to have been unfamiliar with the details of the story, and therefore to have resorted to the scheme of using another murder-scene which was frequently illustrated in his time, and substituting only the principal figure. The scene he selected was the murder of Aigisthos by Orestes, which is common on vases of the severe style;[2] and therefore we have a combination of two subjects or types, each unmistakably recognizable from the analogy of other vases. Orpheus is seated upon a chair, profile to left, his head turned to the right. He has long hair, which falls in ringlets on his breast, and is wreathed. His costume is quite feminine, consisting of a long Ionic chiton and himation, the latter fallen about his lap. In his left arm, which hangs at his side, he holds his lyre. The blood gushes from his right breast; and his right arm, outstretched, is seized by his murderer, who advances, sword in hand, about to thrust a second time. In this second figure we have the beginning of the confusion of types. Orpheus was murdered by the women of Thrace. Neither in literary nor artistic versions of the story is there any allusion to a man as the slayer; but the figure here is that of a youth, corresponding in all respects to Orestes on the "Aigisthos" vases. For convenience, therefore, we shall name him and the other figures in the picture according to the persons with whom they correspond on those vases. He wears an Attic helmet and a short chiton, over which is a sword-belt and scabbard, and carries his sword in his right hand. Behind him follows a woman (Klytaimnestra) brandishing a double axe above her head with both hands. The blade of the axe is seized from behind by a youth (Pylades) with both hands. Most of this figure is gone, but enough remains to show that he wore a chlamys, and that his petasos,

[1] Cf. Furtwängler, *Berliner Winckelmanns-Programm*, 1890, page 33, who says the subject does not occur on vases until nearly the end of the severe red-figured style.

[2] See Robert, *Bild und Lied*, pp. 149 ff., where a list is given. In Berlin is a vase with that subject, in which the figures have a strong resemblance to the principal figures upon this one. It is published, *Annali dell' Instituto*, 1853, pl. H, etc., and described in Furtwängler's catalogue, No. 2184.

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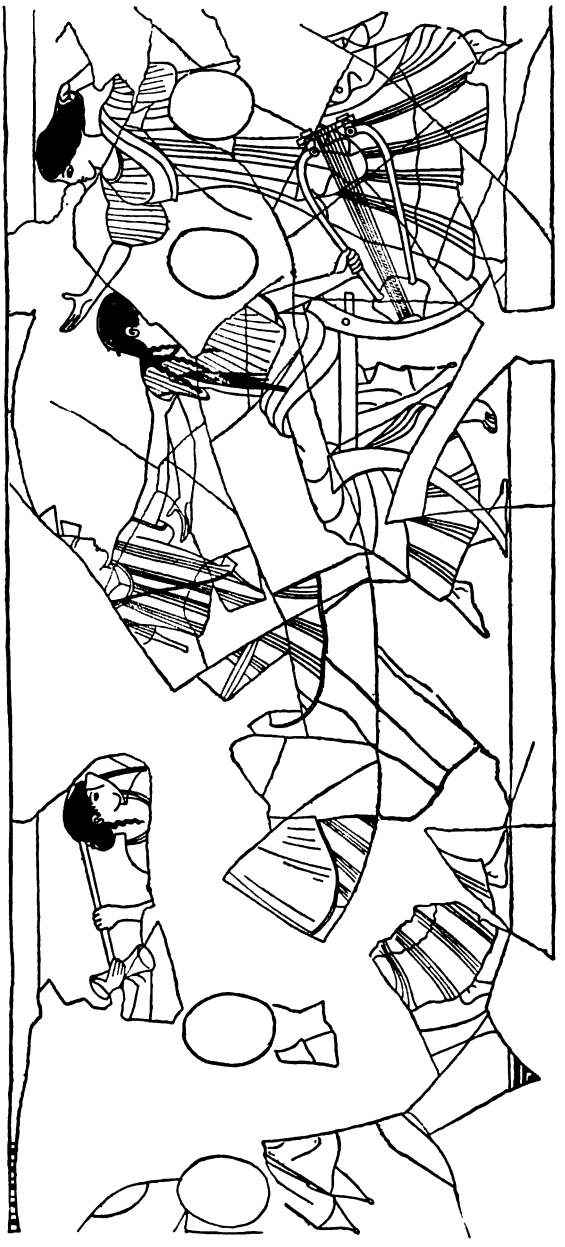

No. 419.

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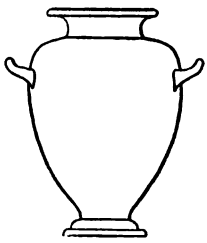
or hat, hung at his shoulder. He ends the group on this side. On the right, behind Orpheus, a woman (Elektra) rushes towards him, her right arm outstretched to stay the assault of his murderer, while with the left she is tearing her hair.

On the other side of the vase are three figures: at the left a bearded man, profile to right, wearing a long chiton and himation, and holding a long sceptre in his right hand. He is approached by two heavily draped women (Ionic chiton and himation). The first is profile to left, with her right hand raised; the second stands *en face*, with both hands raised.

Anonymous gift, 1891. From Rome. Height, M. 0. 288. When received at the Museum this vase had been completely restored and painted over, with no traces of breaks. All modern additions have been removed, and, although many pieces are missing, all the details of the composition are clearly indicated in what remains. Reg. No. 6262.

420. In Case 6. Form like No. 418. Early period of the fine style. A. Two satyrs and a Maenad, profile to right. The first satyr is playing on the double pipes, and wears a garland (white) in his hair. The Maenad is walking away, looking back at him. She wears a Doric chiton, narrow white fillet in her hair, and carries a thyrsos in her left hand. The second satyr is dancing, with both hands raised. He wears a white garland in his hair.



B. Three women. The first stands profile to right, holding a torch. She is looking up, with her head raised. She wears an Ionic chiton, over which is wrapped a long mantle. The middle figure appears to be dancing. Both hands are held out flat, the left arm raised, the right extended downward. She wears a Doric chiton. The third woman starts away from her in surprise. She also wears a Doric chiton. All three have narrow white fillets in their hair. Around the handles and below them are elaborate palmetto and scroll patterns separating the two pictures. Around the lip is the egg ornament. At the junction of the neck

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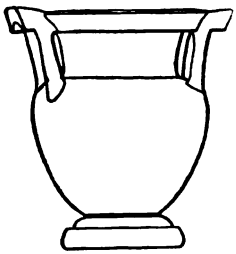
and shoulder is a *Stabornament*, and below the figures a meander.

Anonymous gift, 1890. Said to be from Ruvo. Height, M. 0. 332. Repaired, and the entire surface painted over. Reg. No. 6093.

B. Amphora "a colonnette."

421. In Case 6. Severe style. A. A woman in Ionic chiton and himation, broad fillet in her hair, stands profile to right, holding a torch in the right hand, uplifted, and a branch in the left. Opposite her is a bearded man, a wreath of myrtle or laurel in his hair, clothed in an himation, and holding a long staff. On the neck, above this picture, a chain of elongated lotos-buds, black on red ground.

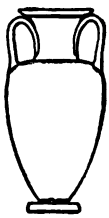


B. A youth and a maiden talking together. She stands profile to right, and wears an himation with chiton visible below. He wears an himation and carries a staff. No design on the neck above this.

Gift by contribution, 1889. Height, M. 0. 354. Reg. No. 5671.

C. Amphora of the Nolan type.

422. In Case 6. Earlier period of the fine style. A. Two women sacrificing at an altar. One of them, wearing an Ionic chiton, stands profile to right, pouring wine upon the fire from a phiale which she holds in her right hand, the left being raised in a gesture of adoration. Her companion, who faces her, wears an himation over her chiton, and holds the sacrificial basket in both hands. The basket is of a familiar type, with three high points. Both women wear broad fillets, or kerchiefs, about their hair. Between them is the inscription :—



ΛΙΗΣ

ΚΟΡΕ

B. A youth, profile to left, leaning upon a staff. He wears

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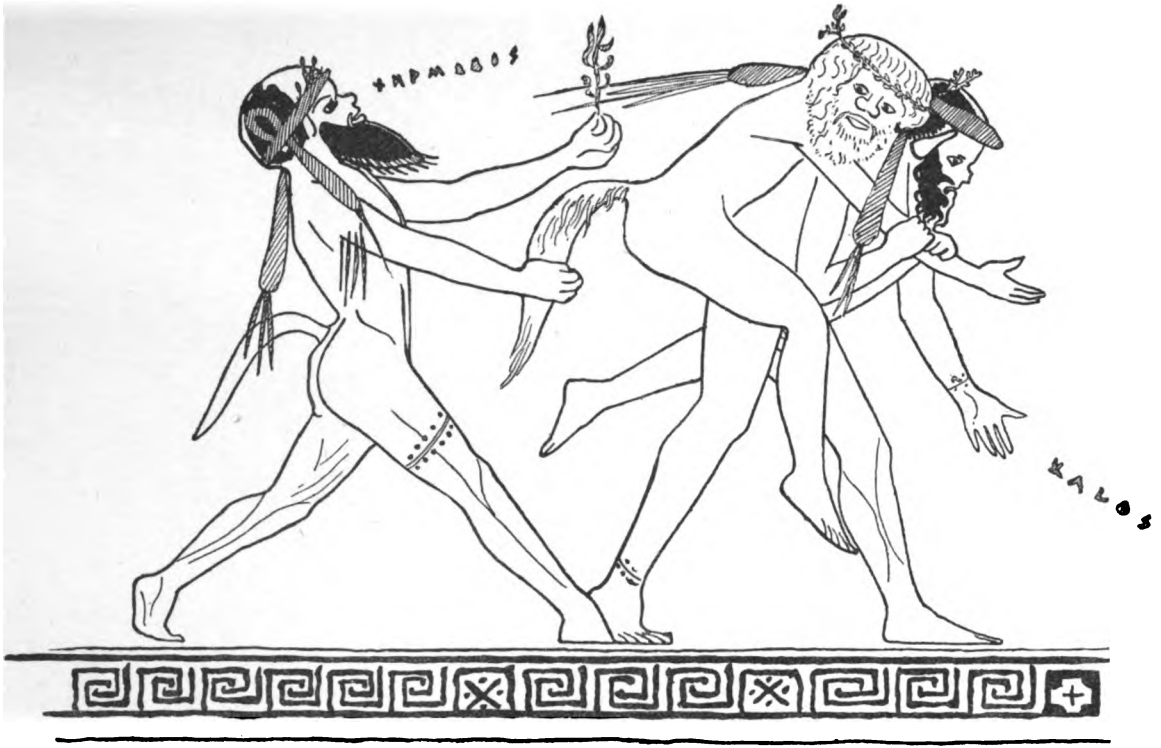

No. 424.

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an himation and a narrow red fillet. Below the design, on each side, is a meander. On the base is incised: —

Λ

Anonymous gift, 1890. From Nola. Height, M. 0. 348. Put together from many fragments and partially restored. The color has suffered in the firing, leaving a dirty green about the figures. Reg. No. 6091.

423. In Case 6. Form like the preceding. Earlier period of the fine style. A. A youth and a maiden talking together. She stands profile to right, holding a short stick (?) in her right hand, which is raised. She is dressed in an Ionic chiton and himation, and wears a white fillet. He is clothed in an himation and shoes, and stands leaning upon his staff. He wears a wreath (white). Between the two figures is the inscription: —

ΚΑΛΟΣ ΔΙΩΝ

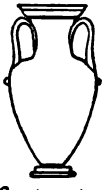
καλὸς Δίων

Below the figures is a short border with a herring-bone pattern.

B. A youth, wreathed, stands profile to right, clad in an himation. In his right hand, extended, he holds two small, white objects. Below, the same border as on the other side.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Nola. Described by Heydemann, in the *Bullettino dell' Instituto*, 1869, p. 29, No. 6; Wernicke, *Vasen mit Lieblingsnamen*, p. 63, Δίων, 1. Height, M. 0. 315. Intact. Reg. No. 16.

424. In Case 6. Earlier period of the fine style. A. A



satyr carrying an old Silenos upon his back, profile to right. Behind them follows a third satyr, running, and pulling the tail of the Silenos. The Silenos has white hair, beard and tail, and is wreathed. The two satyrs are bearded, and wear wreaths and long red fillets about their heads. In addition, the first satyr has a small wreath around his left wrist, and a similar one around his left ankle, and the second satyr has an ivy wreath about his right thigh. He also carries a flower in his left hand.

In the field is the inscription (red): —

ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ

Χαρμίδης καλός

B. A satyr standing with his back to the spectator, head

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turned to left, holding a staff in his right hand, the arm outstretched. He wears a wreath. In the field is the word καλός.

Surrounding the vase, below both designs, is a meander. At the base of each handle a palmetto.

Gift of Thomas G. Appleton, 1876, and purchased by him of Alessandro Castellani. From Capua. Formerly in the Peytriguet collection at Pagani, near Naples. Described by Helbig, in the *Bullettino dell' Instituto*, 1864, p. 177; Wernicke, *Griechische Vasen mit Lieblingsnamen*, p. 88, No. 11, etc. Height, M. 0. 323. Intact. Reg. No. 19.

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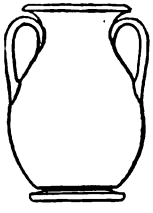
425. In Case 6. Earlier period of the fine style. Form similar to the Nolan, but less vigorous. A. A bearded man and a youth facing each other. The former wears an himation and leans upon a staff, which is supported under his shoulder. The youth also wears a himation and holds a lyre in his right hand.

B. Two similar figures, the man holding his staff in his left hand, his right extended; the youth with his right arm raised in a declamatory gesture. Under each group a meander. Around the neck a large palmetto pattern, and a palmetto at the base of each handle. Clay and technique of the vase inferior.

Lent by W. S. Bigelow. Height, M. 0. 39. Repaired, somewhat restored, and painted over.

D. Pelike.

426. In Case 6. Fine style. A. A youth in an himation, walking, profile to right, followed by his slave, a misshapen dwarf, with long body and short legs, who leads a large dog by the collar. The dwarf has a chlamys over his left shoulder, and carries a stick in his right hand. His face, which is turned back, is of a low, brutal type, with thick lips, heavy jaw, and a scraggly beard.



B. A youth standing profile to right, his right hand resting upon a long staff. He wears a long himation.

Encircling the neck of the vase is a meander, and there is

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No. 426.

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also one under each design. Below each handle is a palmetto.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Capua. Height, M. 0. 242. Intact. Reg. No. 18.

427. In Case 7. Fine style. Form like No. 426. A. Two youths, wearing long mantles, and both wreathed (wreaths white), stand talking to each other. One of them carries a long staff. Below, a *Stabornament.*

B. A youth, wrapped in a large mantle, a narrow white fillet in his hair, stands *en face*, head turned profile to left, and holds a long staff in his right hand.

Gift by contribution, 1889. Height, M. 0. 148. Slightly repaired. Reg. No. 5662.

428. In Case 7. Fine style. Form like No. 426. A. A woman rushing to right, looking back, with both arms outstretched. In one hand she carries a long, round object which she holds vertically. She wears bracelet and necklace (yellowish white). Rising from the ground in front of her is a scroll pattern. Above and below the figure, a *Stabornament.*

B. A nude youth, white fillet in hair and wearing shoes, walks rapidly to right, carrying a flat basket (?) held in his outstretched left hand. In front of him is a low, square pillar. Above and below, a *Stabornament.* The form of the vase is fair, but the drawing very careless.

Anonymous gift, 1890. From Capua. Height, M. 0. 188. Surface somewhat damaged and repaired. Reg. No. 6094.

E. Miscellaneous amphorae.

429. In Case 7. Fine style, later period. Tall, slender amphora, of remarkably pure, oval outline, painted black, with no decoration except a laurel wreath around the neck, and a line terminating in a trefoil pendant around the base of each handle. These ornaments are slightly embossed and gilded. The vase has a high, pointed cover.

Acquired in Rome, 1890. Height (not including cover), M. 0. 562. Height of cover, M. 0. 163. Put together from many fragments and painted over. Reg. No. 6092. Cover, 6092 A.

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430. In Case 7. Amphora, of similar type and color, without a cover. Around the neck, a laurel wreath embossed.

Gift by contribution, 1889. Purchased in Rome. Height, M. 0. 452. Painted over. Reg. No. 5656.

431. In Case 7. Very small amphora, with a vertical rim. Black, without decorations. Glaze inferior.

Gift of B. W. Crowninshield. Height, M. 0. 09. Rim slightly restored. Reg. No. 315.

4. Hydria.

The hydriae included in this section are all of the form called a kalpis.

432. In Case 6. Beginning of the period of the fine style.

Principal design, ORPHEUS PUT TO DEATH BY THE WOMEN OF THRACE. (See frontispiece.)

The figures surround the vase. On the front, Orpheus, identified by an inscription above his head, falls to his knees, wounded in the hip by the lance of one of his assailants. He has long hair, which falls loose about his shoulders, wears a wreath of laurel, and is clothed in a chiton and Thracian boots. A long, narrow chlamys hangs from his left shoulder and is caught in his left hand, while his right raises his lyre high above his head, against the woman who is wounding him. She advances rapidly upon him, a long lance in her right hand, and, as she thrusts, she clutches the top of his head with her left hand. Between these two is a tree. A second woman attacks Orpheus from behind, seizing him by the hair and brandishing a sword. She is followed by another, carrying a sickle and a staff or lance. On the left, the woman first described is followed by two others, one rushing forward and brandishing a staff (?) at one end of which is a small, square block, the other carrying two similar weapons. At the back the composition ends, on either side of the handle, with a Thracian youth, who stands as an idle spectator of the assault. Each of these

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youths is dressed in a simple chiton and Thracian cloak, the latter decorated with a border. The one on the left is bare-headed, and wears low, moccasin-like shoes. The other wears a Thracian cap (ἀλωπεκή) like that worn by Orpheus on the famous Orpheus reliefs, except that it has long flaps at the sides. These caps were of fox-skin, with the brush hanging behind. Both youths carry spears. Near the one on the right is a tree. The costumes and adornments of the women are purely Greek, with nothing to characterize them as Thracian. The legend of Orpheus appears to have been first treated by artists only about twenty years before the probable date of this vase, which gives, therefore, one of the earliest representations of his death, and is the oldest example yet published which shows him in any part of the distinctively Thracian costume. Until the latter part of the fifth century, he was usually represented as a Greek youth, with nothing to indicate his northern origin. Compare No. 419; and on the merits of this vase see the Introduction, p. 24.

Anonymous gift, 1890. Found at Fojano, in Tuscany, 1879, and purchased by the donor in Rome. Described by Helbig in the *Bullettino dell' Instituto*, 1879, pp. 242 ff. Height, M. 0. 39. Repaired. Reg. No. 6090.

433. In Case 7. Fine style. Form like No. 432. Subject, a youth departing for the chase, three figures. In the centre is a youth, wearing a chlamys and high, laced shoes, his petasos, or hat, hanging at his shoulder. He stands profile to right, with two spears in his right hand, facing a bearded man, who is wreathed, clad in an himation, and leans upon a long staff. Behind the youth, and facing him, stands a maiden, with an oinochoë in one hand and a phiale, held towards the youth, in the other. She wears a Doric chiton, and her hair is enveloped in a kerchief. Below the figures is a meander; above, a palmetto border; and around the lip, a *Stabornament.*

Acquired by gift, 1891. Height, M. 0. 277. Intact. Reg. No. 6259.

434. In Case 7. Fine style. Form like No. 432. Domestic scene, three figures. In the centre, a lady seated on a chair, profile to right, holds in her lap a box from which she is

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taking an embroidered fillet. Another piece of embroidered stuff hangs from the lid of the box. She is dressed in a thin, sleeveless chiton, over which is a mantle, and wears a broad fillet in her hair. Facing her stands a handmaid, holding out another box towards her. The handmaid is dressed in a long Ionic chiton, which is not girdled, and three narrow bands are twisted around her hair. Behind the seated lady stands a second handmaid, who is watching her. She wears an Ionic chiton, and an himation which is wound about her waist. On her head is a kerchief with three flowers fastened to it, and a row of white dots (perhaps a piece of jewelry) surrounding it. In the background hangs a fillet similar to that which the lady is taking from the box. It is placed thus to indicate that the scene is an interior. All three women are barefooted. Below the figures is a meander; above, a palmetto border; and around the lip a *Stabornament.*

Gift of Thomas G. Appleton. Purchased by him of Alessandro Castellani. From Nola. Height, M. 0. 293. Intact. Reg. No. 17.

† **435.** In Case 7. Fine style. Form like No. 432. Toilet scene, three figures. In the centre a woman, profile to left, stands at the side of a chair, girdling her chiton, one end of which she holds in her mouth.[1] Over her chair is thrown her mantle. Facing her, at the left, is a handmaid, who holds a long fillet or girdle in the left hand, and a candle (?) in the right. She is dressed in an Ionic chiton on which a pattern is indicated, an himation, and a kerchief about her hair. Behind the central figure stands a second woman, in an Ionic chiton and long mantle. She offers an alabastron, or ointment-vase, to her mistress. All three women are barefooted. Below the principal design, a meander; above, a short border of scrolls and palmettos; around the lip, a *Stabornament.*

Acquired by gift, 1891. Height, M. 0. 256. Intact. Reg. No. 6260.

436. In Case 6. Very small kalpis, later period of the fine

[1] The figure resembles that published in the *Gazette Archéologique*, V. 23; Baumeister, I, p. 609.

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No. 434.

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style. Form like No. 432. On the front an owl. Slight decorations at the side and on the shoulder. Drawing careless.

Gift of Howard P. Arnold. Height, M. 0. 099. One handle restored in plaster. Reg. No. 5606.

437. In Case 7. Miniature kalpis of similar character. The decorations have entirely disappeared, leaving the vase in the natural color of the clay, with traces of white about one handle.

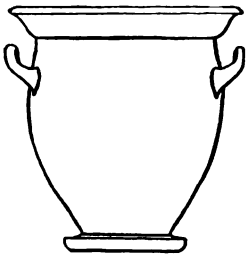
Purchased, 1887. Neck repaired, and the two side handles broken. Height, M. 0. 089. Reg. No. 5297.

438. Like the preceding.

Purchased, 1887. Height, M. 0. 087. Base and rim broken. Reg. No. 5298.

5. Krater.

439. In Case 7. Form called an oxybaphon. Later period of the fine style. A. Three figures walking, profile to right; the first a bearded man, wearing an himation and a laurel wreath, and carrying a long staff. Ahead of him walks a woman playing on the double pipes, and wearing an Ionic chiton and himation, her hair enveloped in a kerchief. The third figure is a youth, who walks ahead of the woman, looking back at her. He wears an himation and a laurel wreath, and carries a long staff.



B. Three youths standing, clad in long mantles, the first and second profile to right, the third facing them. The first and third figures carry long staves; the middle figure has his mantle wrapped closely about him, covering the lower half of his face. Above the figures, around the lip, a laurel wreath encircles the vase. Below is a meander under each group.

Gift of Thomas G. Appleton. Purchased by him of Alessandro Castellani. Said to have come from Ruvo. Height, M. 0. 294. Intact. Reg. No. 23.

440, 441. In Case 7. Two small "bell" kraters, of graceful shape and delicate execution, but painted in an inferior manner. Black without decoration. (In No. 440 the color runs to red at the base.)

Purchased in Athens, 1882. Height, M. 0. 163. No. 441 repaired; the other intact. Reg. Nos. 6282, 6283.

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6. Lekythos.

Group I. Red figures and decorations on a black ground.

442. In Case 6. Beginning of the fine style. Surface much damaged, most of the design being apparently intentionally chipped away. Around the shoulder is a palmetto pattern, above which are short rays. Below, the remains of the figure of a youth, standing profile to left, clad in an himation, his right arm extended obliquely downwards in front of him. Behind him is a square pillar. Above his arm are the remains of an inscription, —

Gift by contribution, 1889. From Rome. Height, M. 0. 17. Reg. No. 5668.

443. In Case 6. Earlier period of the fine style. Form like the preceding. On the top of the shoulder, rays encircling the vase. Principal design, a satyr seizing a woman. He wears a leopard-skin tied about his shoulders, and she is full-draped (chiton and himation). He carries in his right hand a long stalk of some fruit or flower. She wears a wreath, necklace, and bracelet. These are painted yellow, as is the fruit or flower carried by the satyr. Above the figures is a meander.

Lent by George W. Wales. Height, M. 0. 162. Intact.

444. In Case 6. Shape like 442, except that the body is more slender. Around the shoulder are two rows of rays. The body of the vase is covered with a fine metallic glaze, undecorated except for a meander at the top, and a narrow line of natural red near the bottom.

Lent by the estate of Alfred Greenough. Height, M. 0. 175. Neck repaired.

445. In Case 7. Tall, graceful lekythos of the best type. Principal design, a youth and a maiden standing on either side of a tall grave stele, which is mounted on two steps, and has a large palmetto at the top. Around it are tied a red and a white fillet. The youth, at the left, wears a long himation, and carries a long spear in his right hand. He stands with his body slightly turned towards the stele, and his head in profile. The maiden stands in profile. She has short

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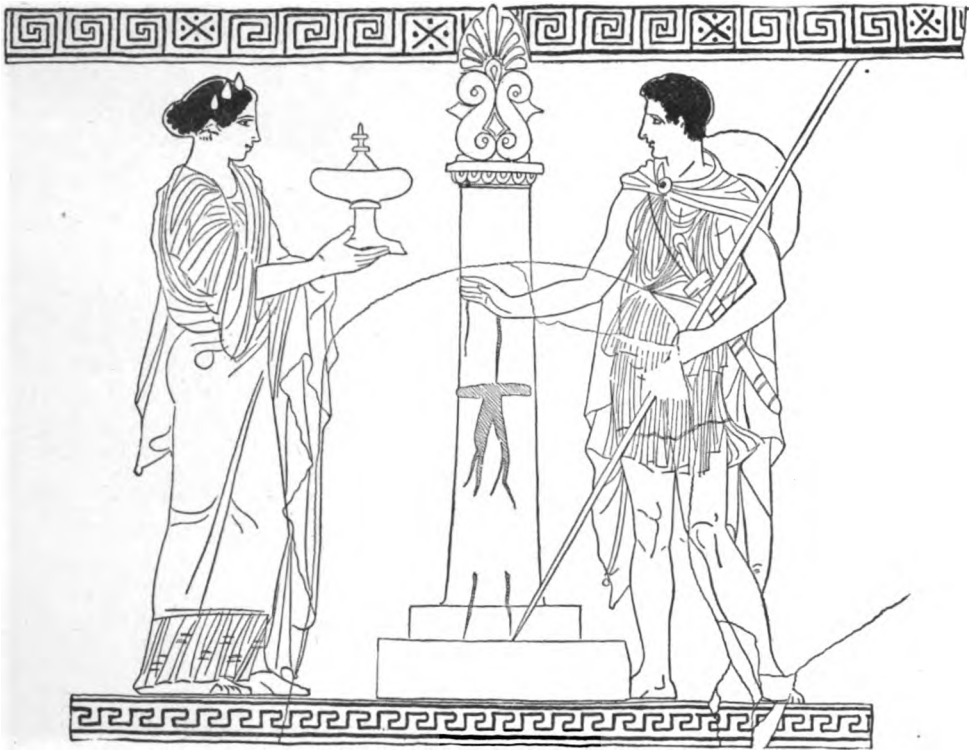

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hair, and wears an Ionic chiton, ungirdled. Her right arm falls in front of her, and the left is bent at the elbow. Both hands are empty. Above and below the design, a meander. Around the shoulder, a palmetto scroll. Drawing excellent.

Anonymous gift, 1893. From Eretria. Height, M. 0. 422. Intact. Reg. No. 6374.

446. In Case 7. Companion to the preceding, and evidently the work of the same hand. Principal design like the preceding, but the two figures differ somewhat. The maiden is on the left, and holds before her, in both hands, a vase of the type called a "plemochoë," [1] with a cover. She wears her hair in a knot, and is wreathed. Over her chiton is a long himation. The youth wears a short chiton, a chlamys, and a petasos, or broad-brimmed hat, which hangs at his shoulder. He also wears a sword, and carries a long spear in his left hand. His right hand is extended towards the maiden, palm down. Drawing excellent.

Anonymous gift, 1893. From Eretria. Height, M. 0. 422. Mouth and lower part repaired. Reg. No. 6375.

447. In Case 6. Form like the preceding. On the shoulder dots and rays. On the front a meander at the top and a zigzag at the base. The rest of the vase, except the neck, is painted black with no picture. Clay, a pale brownish; glaze inferior.

Gift of B. W. Crowninshield, 1881. Repaired. Height, M. 0. 234. Reg. No. 306.

Group II. The white Attic lekythos, decorated with figures in bright colors. See Introduction, page 26.

448. In Case 7. The white is of a decidedly yellow tone, and glossy, but soft and easily scratched. Principal design, two women talking. The one on the left stands in profile, and wears a sleeveless chiton of bright red. Her right arm is bent sharply at the elbow, and the left is extended in front of her, as though to receive the "plemochoë" which her companion holds towards her. This second woman stands *en face*, with her

[1] See No. 535.

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head in profile. Her chiton (Ionic) is of the color of the ground, with narrow red stripes. Over this she wears a heavy red himation, the red being a deeper shade than the dress of the other woman. She holds the "plemochoë" in her right hand, and in the left a tall alabastron. The flesh of both women is pure white. The outlines are dark brown. Behind the first woman hangs a fillet, behind the other a small oinochoë. Between the two is painted the inscription, —

ΛΙΓΑϹ ΚΑΛΟϹ

Λίχας καλός

Above the picture is a meander. On the shoulder is a palmetto scroll, red and black. Drawing excellent. Near the bottom is a small round hole, evidently original.

Anonymous gift, 1893. From Eretria. Height, M. 0. 307. Intact. Reg. No. 4376.

449. In Case 7. Form like No. 448. Two women standing before a tall and rather broad grave stele, which is mounted on two high steps, and has no palmetto at the top. It is bound with red and black fillets, and there are two fillets, drawn in outline, on the base. The woman on the left wears an Ionic chiton, represented in outline only, and over it a heavy himation of deep red. In her right hand she holds a "plemochoë." The other woman wears a chiton, which is drawn in outline, without color, and shows the lines of the figure as plainly as those of the garment. She holds a red fillet (almost effaced) in both hands. Above the picture is a meander. Drawing excellent; the outlines of a deep orange, and the palmetto scroll on the shoulder is of the same color. Near the bottom is a small round hole, evidently original.

Anonymous gift, 1893. From Eretria. Height, M. 0. 327. Neck and handle repaired. Reg. No. 6377.

450. In Case 7. Form like No. 448. Principal design, a woman and a man, standing opposite each other, in front of a grave stele. The woman is dressed in an Ionic chiton with red and white stripes, over which she wears a red himation. Her hair is yellow. In her left hand she carries an oinochoë, or wine-jug, and in her right a rod or staff, which she holds

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obliquely in front of her. The man carries in his left hand a large round shield (device, a lion, dark blue), which conceals the greater part of his figure. In his right he holds his helmet. He has yellow hair and beard, and wears a red cloak, only the ends of which are visible below the shield. The stele is decorated with red fillets, which are tied around it. Above the figure runs a meander (brown). On the shoulder is a scroll and palmetto pattern in red and black, and where the white joins the neck, an egg pattern. Drawing good.

Purchased in Athens, 1882. Height, M. 0. 314. Extensively repaired (when purchased it was intact). Published by J. H. Wright in the *American Journal of Archaeology*, Vol. II, 1886, p. 394, pl. XI. Reg. No. 6284.

451. In Case 7. Form like No. 445. Principal design, two figures before a tall, slender stele which is surmounted by a palmetto. The figure on the left, the greater part of which is obliterated, is a nude (?) woman kneeling. Her left hand rests upon her head, and the right is stretched out in front of her. The figure appears to be drawn in outline in black, no other color being visible. Above her flies an *eidolon* (the little figure supposed to personify the soul of the deceased) with both arms outstretched. The figure on the right is that of a youth standing *en face*, his head turned towards the centre. He has yellow hair, and there are traces of what appears to have been a red mantle, thrown over the left shoulder and reaching below the knees. The right hand and arm are extended downward. The stele is hung with red fillets, and the palmetto on the top shows traces of red. Above the figures is a meander, and the shoulder is decorated with a palmetto and scroll in red. Drawing average.

Purchased, 1886. From Athens, 1875. Height, M. 0. 312. Intact. Published by J. H. Wright in the *American Journal of Archaeology*, Vol. II, 1886, p. 396, No. 4, and pl. XII–XIII, fig. 7. Reg. No. 4936.

452. In Case 7. Form like No. 445. Principal design, two figures before a stele which is surmounted by a palmetto. The figure on the left is a youth, standing profile to right, with his right arm held out in front of him. The greater part of the figure has been obliterated, but there are faint traces of a garment which was apparently indicated in flat color and ended just below the knees. On the right kneels a

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woman, facing the youth, her right arm outstretched in front of her, and her left bent above her head. What remains of her figure is nude, but the greater part has been obliterated. Above her head flies an *eidolon*, as in the preceding.

Above her there is also a mirror near the stele. What remains of the design is in outline, drawn in red, except that the hair of both figures is indicated as a solid mass in the same color. Drawing fair; what remains of the woman better than the average.

Above the figures is a meander, and black and brown lines encircle the shoulder. On the shoulder a palmetto scroll.

From Athens, 1875. Purchased, 1893. Height, M. 0. 265. Practically intact. Surface somewhat worn. Reg. No. 6380. Published by J. H. Wright in the *American Journal of Archaeology*, Vol. II, 1886, p. 395, No. 3, pl. XII–XIII, fig. 9.

453. In Case 7. Form like No. 445. The principal design, drawn in black, with liberal touches of red, is considerably effaced, but shows a draped woman standing in front of a grave stele, her left arm extended. The monument is in the form of a small stele on a high, round-topped base. Both stele and base are decorated with red fillets, and a single fillet is suspended in the background, behind the woman. The top of the shoulder is decorated with a palmetto and scroll. Drawing sketchy.

Gift of B. W. Crowninshield. Height, M. 0. 22. The neck has been added, and apparently does not belong to the vase. Reg. No. 307.

7. Jugs of other forms.

454. In Case 7. Olpe, a jug of ordinary shape, with a round mouth and rolling lip. Covered with a fine black glaze. No decoration.

Gift of Thomas G. Appleton, 1876. Purchased by him of Alessandro Castellani. From Nola. Height, M. 0. 20. Intact. Reg. No. 24.

455. In Case 7. Prochoös, a small jug with high shoulder, body tapering to a small base, and long, narrow mouth with upright lip. Black, with no decoration.

Gift of Henry P. Kidder, 1880. Height, M. 0. 103. Intact. Reg. No. 172.

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456. In Case 7. Ribbed olpe. Sides ribbed from the junction of the neck and shoulder. Black, with no decoration.

Gift by contribution, 1889. Purchased in Rome. Height, M. 0. 131. Surface entirely painted over. Reg. No. 5658.

457. In Case 7. Ribbed and gilded olpe. On the ribs are numerous traces of gilding, which show that the entire body was formerly gilded.

Lent by George W. Wales. Height, M. 0. 09. Practically intact.

458. In Case 7. Small oinochoë, of graceful shape. Black, without decoration.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Cuma. Height, M. 0. 139. Intact. Reg. No. 25.

459. In Case 7. Very small oinochoë with oval body and quatrefoil mouth. Decoration almost obliterated. Traces of black.

Gift of Francis Amory, 1887. Height, M. 0. 063. Lip slightly broken. Reg. No. 5283.

460. In Case 7. Very small jug, of ordinary form, with round mouth. Clay red, painted black. No decoration.

Gift of Howard P. Arnold, 1889. Acquired by him in Rome, 1853. Height, M. 0. 067. Intact. Reg. No. 5607.

8. Vases of plastic form, or with plastic decorations.

461. In Case 6. Oinochoë in the form of a human head. Severe style. The body of the vase is in the form of a woman's head, and is made from a stamp or mould. The upper part of the face is surrounded by four rows of small points intended to represent hair. Encircling these is a diadem decorated with a meander in black. The face is the natural color of the clay, the eyes being very long and oval, and painted black and white, with black eyebrows above them. In the hair are traces of brilliant red.

The rest of the head is finished in a smooth black glaze, and is encircled by a wreath, in white. The neck and handle rise vertically from the top and back of the head. The figure is cut off squarely at the neck, which forms the bottom of the vase.

Gift of Henry P. Kidder, 1880. Height, M. 0. 186. Intact. Reg. No. 196.

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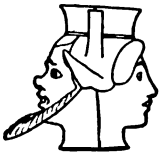
462. In Case 6. Similar, but smaller. There is no diadem surrounding the hair, and the neck and handle are much shorter.

Gift of Henry P. Kidder, 1880. Height, M. 0. 143. Intact. Reg. No. 197.

463. In Case 6. Similar to the preceding, without a diadem. Hair painted white.

Gift of Henry P. Kidder, 1880. Height, M. 0. 15. (Genuine?) Reg. No. 195.

463A. In Case 6. Kantharos, in the form of two heads, back to back. One is the head of a satyr with goat's ears, and a beard which projects obliquely, making almost a complete circle around the lower part of his face. The hair, beard, and brows are black, with a fine glaze, in which wavy lines are incised. On the moustache are traces of a purplish red, and white is used in the eyes and teeth.



The other is the head of a woman, of archaic type, resembling the Attic sculptures of the end of the sixth century. The hair is modelled, forming a thick mass around the forehead. On the hair and face are numerous traces of red.

Above each head, on the rim of the cup, is painted a reclining youth, severe style, profile to left. The one above the satyr stretches out his right arm towards a bowl; the other holds a skyphos in his right hand. At his feet lies a large amphora, on which is the word καλός (backwards).

Lent to the Museum. Found at Nola, and formerly in the Van Branteghem collection. Described in Fröhner's catalogue of the same, No. 259. Height, M. 0. 192. Slightly repaired.

464. In Case 7. Later period of the fine style. Small, oval lekythos, of fine form and excellent black glaze, with decoration in relief, gilded, upon the front, representing Herakles attacking the Nemean lion. The hero is of the fourth century type, beardless, and swings an axe with both hands. He is *en face*, and the lion, leaping to right, hides the lower part of his figure. Below, also in relief, an egg pattern.

Lent by George W. Wales. Height, M. 0. 085. Neck repaired.

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465. In Case 7. Later period of the fine style. Oinochoë in the form of two female heads, back to back. From between the heads rise the neck and trefoil mouth. The heads are of a type which is characteristic of the latter part of the fifth century, and are colored, the whole vase being first covered with a white ground, over which the other colors are laid. The neck of the vase is black, the two faces of a warm red, hair brown, lips and nostrils carmine.

Gift of B. W. Crowninshield. Height, M. 0. 154. Repaired at the junction of the necks and heads. Handle restored in plaster. Reg. No. 318.

466. In Case 7. Alabastron, or ointment-jug, in the form of a monkey's head and shoulders. The clay is red, of a fine quality and warm tone. The head of the monkey is covered with small dots of dark brown or black, and the body with short lines representing hairs, of the same color. The upper surface of the rim is decorated with an incised pattern, forming a rosette around the opening. On the bottom, which is flat and without a base, is a wheel or rosette pattern in black.

Gift of Henry P. Kidder, 1880. Height, M. 0. 093. Intact. Reg. No. 192.

467. In Case 7. Alabastron in the form of an owl. Clay and technique like the preceding. Above the eyes is an elaborate scroll pattern surrounded with dots. The mouth decorated like that of the preceding.

Gift of Henry P. Kidder, 1880. Height, M. 0. 087. Intact. Reg. No. 203.

468. In Case 7. Vase in the form of a pig. The entire figure is covered with a fine black glaze, on which the details are either painted in brown or incised. These consist of the nose and eyes, and a vine pattern, running from between the ears over the back, with a palmetto on each haunch. The mouth of the vase originally rose from the middle of the back, but has been broken and the entire neck filed away. When purchased, the hole was filled in and covered with black paint.

Gift of Henry P. Kidder, 1880. Height, M. 0. 07. Length, M. 0. 133. Reg. No. 191.

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469. In Case 7. Rhyton in the form of an ox-head, beautifully modelled. There are traces of a white ground, but with this exception all the colors have disappeared.

Gift of Henry P. Kidder. Height, M. 0. 20. Repaired. Reg. No. 193.

470. Jug in the form of a duck. It resembles the archaic vases of this type, except that the clay is of a warm red tone, and the decorations suggest a later hand, especially upon the breast, which bears a large palmetto, sketchily drawn. The other decorations are partially imitative of feathers, and partially conventional. On the back is a meander.

Gift of Henry P. Kidder, 1880. Height, M. 0. 114; length, M. 0. 16. Intact. Reg. No. 178.

9. So-called "Guttus."

471. In Case 7. So-called "guttus," a vase of somewhat the *Bügelkanne* or flat-iron type, with a squat, round body, handle on top, and a small, round mouth projecting diagonally from one end of the handle. Black, without decoration.

Gift of B. W. Crowninshield. Height, M. 0. 14; diameter, M. 0. 143. Repaired. Reg. No. 314.

472. In Case 7. So-called "guttus" of the "askosian" type, that is, resembling a wine-skin. Black, with no decoration.

Gift of J. J. Dixwell. From Chiusi. Neck and handle repaired. Height, M. 0. 094. Reg. No. 81.

473. In Case 7. "Guttus," with a ring-shaped handle affixed to the top of the shoulder, and a long, narrow neck terminating in a lip. The shoulder ribbed. On the top a relief representing an Eros riding on a panther or lion. The whole vase painted black with a metallic lustre. An × bluntly incised under the handle, and another below the neck.

Gift of T. G. Appleton, 1876. Intact. Height, M. 0. 121; diameter, M. 0. 108. Reg. No. 40.

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474. In Case 7. Shape similar to the preceding, but technique inferior. On the top a palmetto, stamped.

Lent by Miss Helen Griggs. Height, M. 0. 088; diameter, M. 0. 091.

475. In Case 7. "Guttus" with handle like the preceding, nose like that of a teapot, the top perforated with small holes, and surrounded by a circular rim. The glaze has a metallic lustre.

Gift of Howard P. Arnold. Height, M. 0. 059; diameter M. 0. 094. Practically intact. Reg. No. 5605.

10. Miscellaneous unclassified vases of the red-figured style.

476. In Case 6. Pyxis, or toilet-box, of the earlier period of the fine style. The sides are surrounded with figures forming two pictures. A. At the left is seated a woman, profile to right, clothed in Ionic chiton and himation. Both hands are raised in front of her as though holding an object, of which, however, there is no trace. At her feet is a work-basket. Facing her stands a bearded man, wearing an himation. Behind him is a second woman, standing *en face*, her head profile towards him, her right arm stretched obliquely to the left. With her left hand she raises her mantle from her shoulder. Between these two figures is a swan, and at the right of the woman an altar and a column.

B. In the centre, a youth, fallen to his knees, extends his right arm towards a Niké, at whom he is looking in surprise. She is flying towards him from the left, holding in both hands a wreath or fillet, with which she is about to crown him. To the right another youth starts away with a gesture of surprise, looking back. Both youths wear himations. The cover is flat, with a large knob in the centre, around which are a large wreath and two smaller patterns. In the wreath, berries of white. No other accessory colors on the vase.

Anonymous gift, 1893. From Eretria. Height, M. 0. 177. Repaired. Reg. No. 6379.

477. In Case 7. Pyxis (?) Vase of rather squat form, somewhat resembling an amphora, with a cover and no neck.

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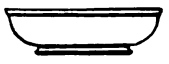
Handles rising vertically from the top of the shoulder. Later period of the fine style. Principal designs: A. A woman seated profile to right, her head bent forward as though in meditation. She wears a kerchief in her hair, an Ionic chiton, over which is an himation, which has fallen about her lap, and a string of red beads around her neck. She holds a long, narrow red fillet in both hands. Behind her is an Eros, holding a twig and leaning upon her shoulder; and in front of her stands another, with one foot raised, looking into her face. Behind this Eros comes a handmaid, bearing a large flat dish of fruit (?) in her left hand, and a twig in her right. The last figure on the right is a Niké, standing, holding a long fillet in both hands, extended in front of her.

B. At the left stands a woman, profile to right, with one foot raised and resting upon the top of a hydria. She is dressed in a sleeveless chiton, and wears a kerchief about her hair. She holds in both hands a long red fillet. Behind her is a work-basket, and above this hangs a wreath. In front of her is an Eros, with one foot raised, holding a wreath in his right hand. Next is a woman, profile to left, bending over a stork, and holding out towards it a wreath in each hand. Behind and facing her stands a Niké, with a wreath in the right hand. Scattered along the ground, on both sides of the vase, are small plants. These and other details are painted in red. No other accessory colors are used. The shoulder is covered with a *Stabornament.* Below the picture is an egg-and-dart border. The cover has a high knob, black. The top of the cover is covered with a *Stabornament,* and the side with a wreath.

Anonymous gift, 1893. From Eretria. Height, M. 0. 246. Intact. Reg. No. 6378.

478. In Case 6. Saucer, or flat dish, of fine technique, covered with a greenish-black glaze. On the inside are circles composed of a *Stabornament* and palmettos, stamped. On the outside, on the bottom, black circles on a red ground.



Gift of Henry J. Bigelow, 1888. Diameter, M. 0. 173. Intact. Reg. No. 5509.

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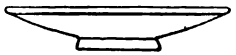
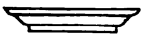
479. In Case 6. Flat saucer, or dish, of similar technique, with the rim slightly raised. In the centre, a star pattern of palmettos, stamped, surrounded by circles of short, incised lines.



Gift of Henry J. Bigelow, 1888. Diameter, M. O. 16. Intact. Reg. No. 5510.

480. In Case 6. Flat saucer, or dish, of similar technique, bronze color, rosette stamped in the centre.



Gift of the estate of Alfred Greenough, 1886. Diameter, M. O. 18. Reg. No. 4530 A.

481. Case 6. Flat saucer, or dish, of similar technique, but without decorations.

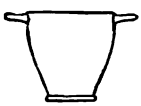
Gift of Henry J. Bigelow, 1882. Diameter, M. O. 165. Broken. Reg. No. 3810.

11. Etruscan imitations of red-figured ware.

In Case 7.

The vases of the following group are Etruscan imitations of the Greek types which have been described in this section. They are readily distinguished by the fact that the figures, instead of being left in the natural color of the clay, are painted red over the black glaze with which the vase is covered.

482. Skyphos. Decorated with scrolls and palmettos, which leave only a small space on the middle of each side, occupied by a draped figure standing. Details incised. Drawing bad.



Gift of J. J. Dixwell, 1876. From Chiusi. Height, M. O. 161. Broken and repaired. The whole body of this vase has been darkened by discoloration of some kind, so that in places the decorations are scarcely distinguishable from the ground. There are also numerous traces of its having been painted over at some former time with bright colors, red, blue, and green being still discernible. Reg. No. 97.

483. Skyphos; shape, size, and decorations like the preceding.

Gift of J. J. Dixwell, 1876. From Chiusi. Height, M. O. 153; diameter, M. O. 16. Repaired. Reg. No. 100.

484. Amphora "a colonnette." Around the top of the rim a wreath, composed of thick masses of leaves, with an octopus on the top of each handle. Around the outer face of the rim a simple ivy wreath, black on the natural red. Principal

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designs: A. A bearded satyr, nude, turning a handspring to left, over a drinking-cup (skyphos). B. A bearded satyr, also nude, chasing a cock, profile to right. Above the designs a small *Stabornament;* on each side of them a vine. The drawing of the figures is in imitation of the severe style, the muscles being delineated with especial care.

Gift of Henry P. Kidder, 1880. Height, M. 0. 286. Intact. Reg. No. 198.

485. Stamnos.

A. A youth, with a chlamys thrown over his left shoulder, walks profile to left, head turned back, leading a ram towards an altar. In his right hand he carries a sacrificial knife. Behind him is a tree of fantastic shape, its branches being composed of scrolls, and its fruit or leaves of a design somewhat like the palmetto.

B. A youth walking profile to left. He wears a chlamys on his shoulders, holds his right arm outstretched before him, and in his left hand carries a spear. Around the junction of the neck and shoulder is a circle of dots.

Severe style. The preliminary colorless sketching of these figures, and especially of the one last described, is quite minute, and remarkably vigorous.

Gift of Henry P. Kidder, 1880. Height, M. 0. 25. Intact. Reg. No. 199.

486. Kylix. Interior, a nude youth standing *en face*, his left hand resting on his hip and his right extended, holding a basket or flat dish, at which he is looking. The figure is surrounded by a meander. The exterior was decorated with a design which included palmettos and scrolls around the handles, and two figures on each side, but these have been almost entirely obliterated.

Gift of J. J. Dixwell. From Chiusi. Diameter, M. 0. 21. Repaired, and partially restored and painted over. Reg. No. 103.

487. Small, spherical lekythos. Design nearly obliterated. Draped figure on the front, scrolls and palmettos around the rest of the body, rays on the shoulder.

Lent by W. S. Bigelow. Intact. Height, M. 0. 096.

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488. Very small pelike. On each side, a draped figure standing profile to left. Linear decorations above and below, with scrolls on each side of the handles.
Lent by W. S. Bigelow. Height, M. 0. 10. Intact.

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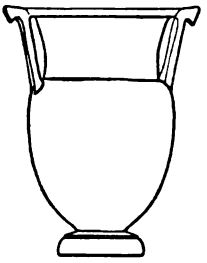
CASE 8.

VASES FROM LOWER ITALY.

1. Apulian.

A. Amphora.

489. Amphora "a colonnette." Around the top of the rim a wave-pattern, with a palmetto on the top of each handle. Encircling the outside of the rim, an ivy wreath, the leaves represented by round dots. On the neck, on each side, a large ivy pattern, black in a red panel, with rosettes between the leaves. Principal designs: —



A. Dionysos, a Maenad, and a satyr. In the centre stands Dionysos, youthful and beardless, *en face*, his head bent to the right, looking at a large phiale, or flat dish, which he holds in his left hand. His mantle is thrown over his left arm. He wears a wreath, and holds a long thyrsos in his right hand. At his left stands the Maenad, looking towards him. She wears a sleeveless chiton, and has a kerchief twisted about her hair. Her right hand rests against her hip, and in the left she holds a mirror in front of her. The satyr, who stands at the right, his body half turned towards Dionysos, is youthful and beardless, with tail and pointed ears. He is nude, and wears a broad fillet about his head. In his right hand he carries a situla, or pail, and in the left, upraised, a large disk-shaped object (tympanum ?), decorated with a circle surrounded by dots. In the lower right hand corner is a laurel-bush, and between the satyr and Dionysos a low plant. Above, between them, is a rosette in the shape of a double

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Maltese cross. Yellow, laid over white, is used in the decorations of the heads, the phiale, the necklace, bracelets, mirror, and shoes of the Maenad, the thyrsos of the god, the disk, fillet, and situla of the satyr, and also in the minor decorations.

B. Three youths in long mantles. The one on the left stands profile to right, with both arms enveloped in his mantle. The other two stand facing him, and carry long staves in their right hands. Above and between the figures are two round devices of red, bisected by black crosses.

Each design is surrounded by a border composed of a *Stab-ornament* on the top, ivy on the sides, and a meander on the bottom.

Gift of Thomas G. Appleton. Purchased by him of Alessandro Castellani, 1869. From Ruvo. Height, M. 0. 506. Handles apparently repaired and painted over. Reg. No. 38.

490. Amphora "a colonnette." Form like the preceding. Minor decorations as in the preceding, except that the top of the rim is decorated with a vine-pattern, and the outside with a wave-pattern. There is also a small palmetto on the side of each handle, at the top. Principal designs: —

A. A woman sacrificing to two dead heroes or relatives. Three figures. On each side a nude youth is seated upon his mantle, facing the centre. Each wears a broad belt (yellow and white) around his waist, and a fillet and wreath in his hair. The one on the left holds a large branch in his left hand, the leaves of which are round red dots, and the blossoms clusters of three yellow spots. His companion on the right holds a kantharos (yellow and white) extended before him towards the woman who occupies the centre of the picture. She stands *en face*, with her head turned towards the youth last described. In her left hand she holds a large basket of sacrificial cakes, which are represented in yellow and white, and in her right hand she carries an oinochoë or wine-jug. She wears a sleeveless chiton, shoes, and about her head a twisted kerchief, ribbons, and a diadem of rays. For other jewelry she has ear-rings, necklaces, shoulder-clasps, and bracelets. In the field are yellow and white fillets, rosettes, and a scroll.

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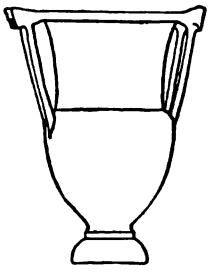
B. Three youths in long mantles. The one on the left faces the others, and carries a staff; the others carry nothing.

Gift of Nathan Appleton, 1892. Height, M. O. 531. Rim restored. Handles and neck repaired. Reg. No. 6325.

491. Amphora "a colonnette." Minor decorations similar to the preceding, except that the top of the rim is decorated with rays, and the outside with a herring-bone pattern on one side and a zigzag on the other. Principal designs: —

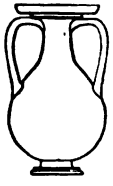


A. A youth pursuing a woman, profile to right. He wears a chlamys, and a fillet and wreath in his hair. In his left hand he carries a phiale, or flat dish, and in the right a thyrsos. She rushes away from him, looking back, and carries in one hand a wreath held towards him, and in the other a long thyrsos. She wears a sleeveless chiton, ribbons, kerchief, and jewels in her hair, and necklaces and bracelets. At the feet of the youth is a laurel-bush, and in the field are fillets, rosettes, and ivy leaves. Yellow and white are used extensively in the details.

B. Two youths stand talking to each other. Both carry long staves, and are wrapped in long mantles. Above them are rosettes, and on either side is a scroll.

Gift of Thomas G. Appleton. Height, M. O. 442. Painted over and apparently somewhat restored. Reg. No. 39.

492. Pelike of slender form. The entire vase is covered with black, except a narrow band of the natural red just under the lip, and a similar one at the junction of the foot and body. The glaze has a fine lustre. Decorations, on one side only: three bands around the neck, in yellow and white. On the body an Eros, seated, profile to left, upon a red cloak. The figure is painted white, with a distinctively feminine head-dress. The right hand holds a phiale extended, and the left rests at the side. In the field are a fillet and a leaf. Red is used in the wings as well as in the cloak.



Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Gnatia. Height, M. O. 237. Intact. Reg. No. 29.

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B. Krater.

493. Oxybaphon, beginning of the Apulian style. A. A

bearded satyr, who is leaning with his left elbow upon a square pillar, appears to be tossing stones or knuckle-bones with his right hand, while in the left he holds a tympanum. He wears a wreath, a cord with yellow pendants over his left shoulder, and low shoes. From the right hand hangs a narrow ribbon or fillet, and from the left a broad white fillet. At his left is a low pedestal or altar, on which are three white objects like those he is tossing.

B. Dionysos and a young satyr. The god stands profile to right, leaning upon a long thyrsos. He is represented as youthful, and wears an himation and shoes. In his left hand he holds a wreath (composed of yellow and white dots), and with his right he offers a small, white object to the satyr. The latter is bending forward, with one foot raised upon a low mound. He is nude, and wears a wreath and low shoes. He holds a long white fillet in both hands. Each figure wears a narrow belt with yellow pendants, passing over one shoulder and under the other, and the satyr has a similar decoration around his left thigh. The other decorations consist of a broad laurel wreath above the figures, a palmetto scroll around each handle, with a large palmetto underneath, and a wave pattern encircling the vase below the design.

Lent by George W. Wales. Height, M. O. 33; diameter, M. O. 33. Intact.

494. Shape, size and minor decorations like the preceding. Principal designs: —

A. Dionysos and Ariadne, or a Maenad. He stands profile to right, is youthful and beardless, and wears a short mantle, which covers the middle part of his figure and is thrown over the left arm. He also wears a wreath and fillet in his hair, and over his left shoulder a cord from which are suspended yellowish dots (jewels?). In his left hand he holds a thyrsos, and in the right a phiale (?) or other oval object. She stands facing him, and is clad in a mantle which

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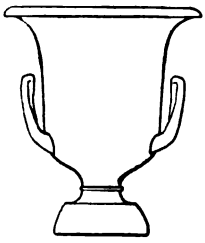
leaves the torso nude, and is wrapped about the left arm and hand. In her hair she wears a kerchief and flowers, or jewels, indicated by yellow and white dots. She also wears a bracelet, necklace, and over one shoulder a cord, similar to that worn by Dionysos. In her left hand she carries a thyrsos, and in the right, which is raised, a small round object. Both figures wear shoes.

B. A bearded satyr rushing to right, between two small altars, looking back. He wears a wreath in his hair, a girdle or cord over his left shoulder, and shoes. In his right hand he carries a burning torch, and over the same arm is thrown a leopard-skin. In his right hand he carries a basket, from which hangs a fillet.

Lent by George W. Wales. Height, M. 0. 32. Repaired and somewhat restored.

495. Bell krater.



A. Bacchic procession (thiasos). Dionysos walking to right, attended by two satyrs and a Maenad. Dionysos is bearded, and wears an Oriental costume, consisting of a large crown, a long garment with tight-fitting sleeves, and pointed (yellow) shoes. The garment, which is not girdled at the waist, is decorated with a rich pattern, and a fringe at the bottom. Over his left shoulder hangs his himation. In his left hand he carries a long thyrsos, and in his right a large kantharos, which he holds as though it were full. Ahead of him dances a bearded satyr, looking back, his right arm raised, and a large torch in his left hand. He wears a crown something like that of the god, but less elaborate. Behind Dionysos is a Maenad or nymph, dancing, her head thrown back and hair flying. She waves a fillet in her right hand, and carries a long thyrsos in her left. She wears a crown of rays, necklace, and bracelets. Her chiton is sleeveless, and is decorated with a wave border around the bottom. At the left of the picture, behind her, a bearded satyr is dancing in the opposite direction, swinging what appears to be a string of beads in his left hand. He wears an ivy wreath in his hair. Yellow and white are used

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sparingly in the details, and there are traces of other colors, especially red, on the fillet carried by the Maenad and at the bottom of the picture.

B. Three youths wrapped in long mantles. The one on the right stands profile to left, the other two facing him. He carries a long staff in his extended right hand. Both arms of the middle figure are enveloped in his mantle. The figure on the left holds a fillet, painted red, in his extended right hand. All three wear fillets painted red in their hair. Above the designs a laurel wreath encircles the under side of the rim. Below, under A, are a meander and an egg pattern. Under B is a meander.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Ruvo. Height, M. 0. 372. Painted over in parts. Reg. No. 37.

C. Oinochoë.

496. Large oinochoë of the late Apulian style. The handle, which is flat, is decorated with a head in relief, at its junction with the mouth, and a similar one at its base. On the neck is a horizontal wave pattern with bands above and below it; and below this, rays. All in white. Around the shoulder, rosettes in circles, red on black, the points of the rosettes being decorated with small, yellow dots. On the back, covering nearly half the body of the vase, a rich pattern of large palmettos and scrolls.

Principal design: Battle of the Greeks and Amazons, four figures. In the centre, back to back, an Amazon and a Greek youth, mounted upon white horses, each charging at an opponent. The Amazon gallops to left, towards a Greek warrior, at whom she thrusts with a spear. She is dressed in the Persian costume, with so-called "Phrygian" cap (yellow and white), a chlamys which flies from her shoulders, and a short chiton, under which is evidently another garment, only the long, close-fitting sleeves of which are visible. These are painted red, with white dots. Her legs are bare, and she wears high shoes. Under her horse is a white Argolic shield. The reins of the horse are red. Her opponent is full-armed

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(armor yellow and white), and wears an Attic helmet, which has a crest and two long feathers. Over his cuirass is a chlamys. Between his feet a helmet or cap has fallen on the ground. In his left hand he carries an oval shield, and in his right a spear, with which he is about to parry the Amazon's thrust. The mounted Greek is galloping over the prostrate form of an Amazon, at whom he is about to deliver a death blow with his lance. He wears a helmet resembling a Phrygian cap, and a cuirass, over which is a chlamys. The fallen Amazon is dressed like her companion, except that she wears the Oriental trousers (*anaxyrides*), which are painted a deep red with white dots, and low shoes, yellow and white. In the field are scattered rosettes and other decorations. Below the picture a meander encircles the vase.

Gift of Henry J. Bigelow, 1889. Purchased in Rome, and said to be from Ruvo. Height to top of handle, M. O. 455. Repaired. Reg. No. 5657.

497. Similar in shape, but smaller. Around the neck, horizontal lines and vertical rays, both white; around the shoulder, an egg pattern, black on red. On the back, a large palmetto, covering the entire height of the body. Scrolls on either side. Principal design, in white and yellow, the head of Niké, winged. Below this, a rich flower and scroll pattern of the characteristic Apulian type.

Gift by contribution, 1889. Purchased in Rome, and said to be from Ruvo. Height, M. O. 327. Slightly restored and retouched. Reg. No. 5673.

498. Form like 496. Minor decorations like the preceding. Principal design, Pegasos (white, details yellow) galloping to left. In the field, fillets, rosettes, leaves, and flowers.

Gift by contribution, 1889. Purchased in Rome, and said to be from Ruvo. Height, M. O. 338. Repaired and painted over in places. Reg. No. 5672.

499. Form like No. 496. A head at each end of the handle, the upper one white with yellow hair, the lower one black. Around the lip, an egg pattern with two rosettes at each end, stamped. Around the neck, white rays, with an egg pattern, red on black, above and below them. On the back of the body, a rich palmetto-scroll pattern, and below this a meander

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encircling the vase. Principal design, a female head, profile to left, rising from a lily. On either side, an elaborate decoration of flowers and scrolls. Yellow and white used extensively.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Canosa. Height, M. 0. 257. Handle repaired. Reg. No. 27.

500. Similar, but smaller. On the neck, rays and lines, white. Around the shoulder a wave pattern, red and black. On the back, a large palmetto, with a scroll at either side; and below, a wave pattern. Principal design: a large female head, profile to left, the hair enveloped in a kerchief which is decorated with white and black.

Lent by the estate of Alfred Greenough. Height, M. 0. 228. Neck and handle repaired.

501. Oinochoë of the form known as a prochoös, with a long, narrow mouth which projects diagonally. Body pear-shaped, with a base. The vase is black, entirely covered, on the front, with colored decorations, consisting of meanders, zigzag, wave and egg patterns, and around the middle a grape-vine with a broad red line running through it. These decorations are in white and yellow, and the lines separating them are incised.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Gnatia. Height, to top of handle, M. 0. 196. Intact. Reg. No. 31.

502. Prochoös. The neck and shoulder black, and a black band around the body. Decorations: on the neck, white rays. Around the shoulder, a wreath, with leaves alternately red and white. Between the leaves, sprays of small white dots; and above and below the wreath, a row of yellow dots. Around the rim of the shoulder, an egg pattern of white and incised lines. On the front of the black band which encircles the body, a meander in white and yellow.

Gift of Edward Austin, 1876. Height, M. 0. 163. Intact. Reg. No. 48.

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D. Lekythos.

503. Body oval and plump, and neck small and short. Decorations: around the outside of the mouth, two Maenads and a satyr, walking profile to left, carrying wreaths, etc., in their hands. Around the neck, a meander, rays, and a wave pattern. Principal design: in the centre a woman, seated on a rock, profile to left, is playing with a bird which has perched on her knee. She is dressed in a sleeveless chiton, with a kerchief and jewels in her hair, and wears ear-rings, a necklace and bracelets. Facing her, at the left, stands another woman, similarly clad, holding a basket or tray in her left hand and a wreath in her right. At the right, and facing the two women, stands a youth, wearing an himation and wreath, and leaning with his left arm upon a long staff. In his right hand, raised, he holds a strigil (?). Behind him is a tall, square pedestal or pillar. White and yellow are used in the rock, jewels, bird, etc., and there is a row of white dots above the figures. On the back of the vase is a palmetto-scroll pattern, and encircling it, below the picture, a meander.

Gift of Thomas G. Appleton, 1876, and purchased by him of Alessandro Castellani. From Ruvo. Height, M. 0. 165. Neck repaired. Reg. No. 32.

504. Form similar, but more slender, and neck and mouth larger in proportion. Around the neck, rays, and below, a wave pattern. Principal design: Eros, seated upon a rock, profile to left. In his right hand he holds a basket, and his left rests upon the rock. His head and head-dress are distinctively feminine in type. He wears ear-rings, a necklace, a girdle of jewels over one shoulder, bracelets, three rings on the right leg, above the ankle, and jewelled sandals. In the field are three rosettes. Yellow and white are used extensively. On the back of the vase is a large palmetto, with a scroll on either side.

Gift by contribution, 1889. Purchased in Rome, and said to be from Ruvo. Height, M. 0. 178. Practically intact. Reg. No. 5659.

505. Lekythos of similar shape, but badly proportioned, the neck being much too large for the body. Decorations: rays

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around the neck and a wave pattern around the shoulder. The body of the vase is covered with a network of fine lines, with white dots where they meet.

Lent by Miss Helen Griggs. Neck repaired. Painted over. Height, M. 0. 138.

506. Flat lekythos. Neck, mouth, and body covered with black. Decorations: white rays about the neck; below, a narrow circle of white, a broad one of yellow; and on the shoulder, a network of narrow white lines.

Lent by Miss Helen Griggs. Height, M. 0. 096. Neck repaired. Painted over.

507. Small round jug or cup with large mouth and neck. Ribs are roughly scratched on the body with a blunt tool, with which, also, a double cross is drawn under the handle. The glaze does not reach quite to the bottom of the vase. Around the rim is a V pattern, white, and below this, rings and dots, yellow and white, the two patterns separated by incised lines encircling the neck.

Purchased, 1880. Height, M. 0. 116. Cracked. Reg. No. 268.

E. Skyphos.

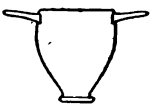
508. Small skyphos, ribbed. Around the rim, above the ribs, runs a wave pattern, yellow on white. Around the base, dots.

Gift of Henry J. Bigelow, 1888. Height, M. 0. 104. Intact Reg. No. 5514.

509. Like the preceding.

Gift of Henry J. Bigelow, 1888. Height, M. 0. 103. Intact. Reg. No. 5513.

510. Decorations: on one side, around the rim, a white herring-bone pattern, between incised lines. Below, a large vine pattern in white, mostly effaced, the branches being incised. Between the leaves are rosettes of white dots. On the other side are two white herring-bone patterns between incised lines; and below, festoons of leaves and fillets.



The black glaze does not cover the lower part of the vase, around which is a broad black band.

Gift of estate of Alfred Greenough, 1886. Height, M. 0. 111. Reg. No. 5153.

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511. Form like the preceding. Decorations: on one side, bands of dots, squares, etc., in white, red, and yellow. Incised lines between them. From the lowest of these hang bunches of grapes and leaves, in yellow and white. On the other side a wreath, with small white leaves, runs from one handle to the other.

Lent by Miss Helen Griggs. Height, M. 0.086.

512. Skyphos. Form somewhat like No. 375. A. A female head, profile to left, the hair completely covered by a kerchief or net. The colors are nearly gone, but there are traces of white on the face, and of decorations in yellow on the kerchief.

B. A bird, standing profile to left. Feathers drawn in yellow and brown. Under and around the handles, a palmetto-scroll pattern.

Lent by Miss Helen Griggs. Height, M. 0.084.

F. Kantharos.

513. Body ribbed. Handles knotted. Decorations: ivy wreath (yellow over white) on each side of the neck. At the top of the ribs, a narrow band of the same color, with traces of red. At the base of the handles, stripes and rays; and around the top of the vase, dots.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Gnatia. Height, M. 0.161. Intact. Reg. No. 30.

514. Form, handles, and decoration like the preceding, except that there are branches instead of vines on the neck.

Gift of Henry J. Bigelow, 1888. Height, M. 0.145. Reg. No. 5512. Intact.

515. Kantharos, with high foot, and handles bent high above the rim. On the outside of each handle is a projecting point; and at the attachment of each handle with the lip is a head, in relief, wearing a helmet. Decorations: A. Dionysos seated on a throne, head and body slightly turned to the right. He is beardless, has long hair, wears an himation, which has fallen about his lap, and shoes, and carries in his left hand a long thyrsos. Above his head runs a grape-vine, from which branches hang on either side of him.

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The leaves are alternately red and white or yellow. On the ground at the left is a lyre, and at the right a pair of pipes, crossed.

B. A Maenad, rushing to right, looking back. She carries a flat dish in the right hand, and a thyrsos in the left. On either side of her is a long spray of laurel.

Above and below the figure on this side, and below the Dionysos on the other, is an egg pattern, black and yellow on red.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Canosa. Height, M. O. 135. Stem repaired. Reg. No. 33.

516. Kantharos of similar shape, also with heads at the junction of the handle with the lip. Decorations: A. Hermes, seated profile to right, and holding in his left hand a large basket, in which is a cake. He is beardless, has a wreath around his hair, and wears a chlamys and high shoes. His petasos, or hat, hangs at his shoulder. In his right hand, outstretched, he holds his caduceus. At his side, and facing in the same direction, stands a large hound, painted white. In the field, to the left of him, hangs a fillet, and on the right is a vine.

B. Athena, seated profile to left, her head turned to the right. She wears the usual Apulian head-dress, a short-sleeved chiton, over which is an aegis, and shoes. In her right hand she holds two large, flat dishes, one on top of the other. Her left hand rests upon her shield, which is round. On her lap is her helmet, which is of the Corinthian type, with a long white crest, and on the ground, near her shield, is another dish. To the left of her is a vine, and on the right a small spray and a fillet.

Encircling the vase, above and below the figures, is an egg pattern.

Gift of Edward Austin, 1876. Height, M. O. 142. One handle restored and the vase repaired. Reg. No. 43.

517. Small hemispherical cup with a base and two handles. Ribbed. Around the rim, above the ribs, runs a wave pattern, yellow on white, and below this a band of deep red.

Purchased, 1880. Surface slightly damaged, otherwise intact. Height, M. O. 08; diameter, M. O. 096. Reg. No. 265.

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518. In Case 7. (Apulian?) Kantharos with a flat base and

no stem. Decorations: on each side a panel, filled with a palmetto pattern, white and black on red; a broad white wreath, and a roughly drawn *Stabornament*, above and below.

Gift by contribution, 1889. Purchased in Rome. Repaired. Height, M. 0. 103. Reg. No. 5664.

G. Vases of miscellaneous shapes.

519. Large, flat, round dish, with two handles rising from the upper face of the rim, and a knob at either side of each handle. The exterior is painted black, without decoration. Interior, three figures. In the middle is a woman, seated, with her body turned towards the right, and her head looking in the other direction. She wears a sleeveless chiton, which has fallen from one shoulder, and an himation. In her left hand she holds a flat dish, and with the right she lifts a box or casket from the ground. To the left of her stands another woman, who offers her an alabastron. This second woman wears a short-sleeved chiton, and stands with one foot raised upon a rock (?). At the right of the seated woman is a satyr, dancing to right, his face turned towards the two women. He holds a lighted torch over them in his right hand, and carries a crook in his left. Over his shoulders he wears a nebris, or fawn-skin. He also wears a wreath, low shoes, and a ring around the lower part of his right leg. Below is an egg pattern, black and yellow on red, and encircling the picture are a wave pattern, red and black, and a scroll, white on black. On the outside of the rim, a wave pattern.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Ruvo. Height, M. 0. 115; diameter, M. 0. 403. One knob from the rim gone. Reg. No. 35.

520. Similar dish with knobs on the handles, as well as at the

sides. Decorations: interior, female head, profile to left, the hair enveloped in a kerchief, on the front of which are jewels, indicated in yellow. The head is of the natural color of the vase, with ear-ring and necklace (yellow), and a white ribbon fasten-

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ing the kerchief. In the field, at the left, is a fillet. The head is surrounded by a narrow circle, around which runs a wreath of white, which fills the rest of the interior.

Exterior: A. A woman seated on a rock, profile to left, holding a mirror in her right hand and a wreath in her left. She wears a sleeveless chiton, shoes, a necklace and bracelets. In the field, a fillet and a rosette. B. Eros seated, profile to left, upon a rock, holding a large, square box in his right hand. His head-dress is distinctively feminine, and he wears a necklace, bracelets, shoes, and a spiral band around the lower part of his left leg.

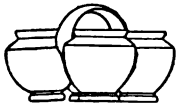
In the field, fillets and leaves. The space between the two figures is filled on either side by a large palmetto and scrolls.

Gift of Thomas G. Appleton, 1876. Height, M. 0. 08; diameter, M. 0. 305. Painted over. Reg. No. 36.

521. Phiale omphaloté, that is, a phiale or patera, with an omphalos or navel in the middle of it. This omphalos was hollow, making a hole on the outside of the vase, in which a finger could be inserted. This type of phiale was a sacrificial dish, and, held thus by the thumb and middle finger, was used to pour wine upon the altar. The present specimen is very thin and delicate, and evidently imitated from metal, of which the phialai were usually made. The outside is black, without decoration. Inside, around the omphalos, an egg pattern; surrounding this, a broad band decorated with a flock of geese, alternately white and the color of the clay, walking, with spread wings.

Gift of Henry P. Kidder, 1880. Diameter, M. 0. 222. Cracked. Reg. No. 143.

522. Vase formed of four small jars, welded together, with a basket handle. They are covered with a greenish-black glaze. Decoration: a yellow and white vine encircling the middle of each, with rays and lines above and below.



Lent by W. S. Bigelow. Height, M. 0. 096.

523. Ointment vase, without handles. The body is ribbed, the ribs being intersected around the middle by a band, which is black, decorated with a scroll pattern in brownish yellow and white. Around the

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neck, rays and lines, white and brownish yellow. On the shoulder, a female head looking up, profile to left. From either side of the head starts a florid scroll pattern which surrounds the vase.

Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Gnatia. Height, M. 0. 208. Intact. Reg. No. 28.

524. Form similar to the preceding, but not ribbed. The

vase is covered with a greenish-black glaze. Decorations: around the neck, white rays; below, a yellow band between two white ones. The body of the vase is covered with a network of white lines, below which is a yellow band.

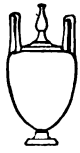
Purchased, 1880. Height, M. 0. 128. Intact. Reg. No. 267.

525. Small vase of similar shape, covered with a fine black

glaze. Principal design, on one side only, a female head, profile to left, surrounded with scrolls and flowers. The face and neck are white, the hair is yellow, and the kerchief which binds it red, with white decorations. Above the head are an egg pattern and rays; and below, an egg pattern, all white, with incised lines.

Purchased, 1880. Height, M. 0. 143. Lip partially restored. Reg. No. 266.

526. Small vase, somewhat in the shape of an amphora, ter-



minating at the shoulder with a high, pointed cover. Two large handles rise vertically from the shoulder. Decorations: on the cover, rays and a wave pattern. On the top of the shoulder, rays. Principal designs: — A. Eros seated, profile to left, upon a low, square pillar, or block. In his right hand, extended, he holds a flat dish or tray. The left rests against the seat. The head-dress is distinctively feminine; and for jewels he wears ear-rings, two necklaces, a girdle over one shoulder, bracelets, and a spiral band around the lower part of his left leg. In the field, a leaf and a rosette.

B. A woman walking, profile to right, looking back. She wears a sleeveless chiton, and shoes, and carries a wreath in her left hand and a mirror in her right. In the field, a fillet.

Under each handle is a large palmetto with a scroll on either side.

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Gift of Thomas G. Appleton, and purchased by him of Alessandro Castellani. From Ruvo. Height, M. 0. 118. Cover repaired. Reg. No. 34.

527. Lekane, with cover and foot, of the Apulian type of imitation of metal vases, the decorations being in relief and the handles distinctively metallic in character. Decorations: on the cover, three Silenos-heads, combined to make a boss, or handle, in the centre. Between the heads, palmettos, also in relief. Around this central design are three medallions, bearing the head of the Parthenos, *en face*, and three small Silenos-masks, alternating. On the vase, a frieze representing the Battle of the Amazons, in relief, of the fourth century type. This frieze is divided by the handles into two groups. A. Beginning at the left, a Greek warrior, brandishing his shield and sword, attacks an Amazon who stands at the side of her horse, which she holds by the bit with the left hand, and swings an axe with the right. Beyond these are a Greek and an Amazon in close encounter.

B. A wounded Amazon, seated upon a rock, is attacked by a Greek at her left, and protected by a companion at her right. At the right of these a mounted Amazon, galloping to left, is seized by the hair by a Greek, who is pursuing her.

All the Amazons wear the late Persian costume, with hood, long-sleeved chiton and trousers. The Greeks wear helmets, and are either nude or draped in a small chlamys. Under each end of the handles is a female head (Medusa?). On all the reliefs there are numerous traces of gilding. (The entire vase has been covered with a white slip, over which it has been painted green and red. These colors are modern.)

Gift by contribution, 1889. Purchased in Rome. Said to be from Ruvo. Height, without cover, M. 0. 149; height of cover, M. 0. 068; diameter, M. 0. 21. Painted over as noted above. Intact. Reg. No. 5666.

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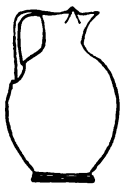
II. Lucanian.

528. Large lekythos, with a disproportionately large, bell-shaped mouth. Decorations: on the neck, rays. Around the shoulder, isolated palmettos, and below these, an egg pattern. On the back, palmettos and scrolls; below, a meander encircling the vase. Principal design: a woman seated, and gazing at herself in a mirror which she holds in her left hand. Her body is half turned to the left, the upper part being *en face*. She wears a kerchief about her hair, from which project ornaments in the shape of long rays. She wears a short-sleeved chiton and himation, the latter fallen about her knees. In her right hand, which rests upon her lap, she holds what appear to be two palm-branches. From the right an Eros flies towards her, holding a garland in both hands. He wears a wreath, shoes, and a spiral band around the lower part of his left leg. In the field are large flowers, and a fillet or scarf, suspended.

Gift of Edward Austin. Height, M. 0. 36. Mouth and handle repaired, and slightly restored. Reg. No. 53.

529. Large oinochoë with oval body merging into a short neck, and a large mouth. Principal design: In the centre a goddess (Hera?) seated, profile to left. She is full-draped, and her mantle is drawn over her head. She wears ear-rings and a necklace. Both arms are enveloped in her drapery; the left rests upon a round shield, and the right hand is raised nearly to her chin, pointing towards Dionysos, whom she is evidently addressing, and who stands at the left of the picture, looking down at her. He is nude, and carries his chlamys wound about his left arm, which also holds his thyrsos. He wears a broad wreath; and in his right hand, which is raised above his shoulder, he holds a large kantharos. Behind him is a tall, square pillar, decorated on one side with a diamond pattern in yellow and red. At the right of the picture is a Maenad, *en face*, dancing, and beating a large tympanum. She wears a sleeveless chiton, and ribbons in her hair.



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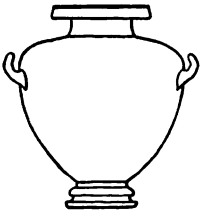
Above the head of the central figure is a *bucranium* (the skull of an ox), decorated with fillets of the astragal pattern, with tassels on the ends. On the neck of the vase, above the figures, are a vine and an egg pattern. On the back of the vase is a palmetto-scroll.

Lent by George W. Wales. Height, M. 0. 317. Repaired and apparently somewhat restored. Painted over in parts.

530. Stamnos. Principal designs: A. A youth and a maiden, talking. She wears a sleeveless chiton, and holds a small pail (?) in her right hand. He wears an himation, and carries a long staff. B. Two nude youths. The one on the right advances towards the other, laying one hand upon his shoulder. The second one holds a pail (?) like that held by the maiden in A.



Around the shoulder, a large *Stabornament.* Under and at the sides of the handles, large palmetto-scrolls. Below the pictures, a meander. Drawing poor.

Lent by W. S. Bigelow. Height, M. 0. 292. Painted over.

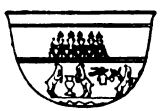
MISCELLANEOUS LATE GREEK TYPES.

531–533. Megara Bowls.

In Case 8.

These are among the latest wares of real Greek manufacture. They are of pale red clay, and their chief characteristic is the embossed decorations, in low relief, with which the exterior is covered. They have no painted decorations.

531. The decorations consist of a band composed of palmettos, scrolls, and an egg-and-dart pattern. Below this is the principal band of ornament, which is composed of a repetition of two designs, one of which consists of two goats standing on their hind legs, with a large amphora between them; the other of two Erotes flying, each with a mask in his hand, and below them, a bird with a fillet in its claws. (These details



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are not correctly represented in the accompanying cut.) On the bottom is a rosette, surrounded by palmettos.

From Megara. Purchased at Athens, 1882. Height, M. 0. 082; diameter, M. 0. 135. Repaired. Reg. No. 6287.

532. Bowl of similar shape, black around the upper half, red below, the colors merging without any regular line of demarcation. Decorations: a band of lilies encircling the vase; and below these, palm branches (?) radiating from the base, with rosettes between them. On the bottom is a star formed by a rosette and branches like those on the sides.

Gift of Henry P. Kidder, 1880. Height, M. 0. 075; diameter, M. 0. 123. Repaired. Reg. No. 146.

533. Bowl of similar shape. Decorations: a scroll around the upper part; below, combinations of lines, dots, and zigzags. On the bottom, a large star pattern.

Gift of Henry P. Kidder, 1880. Height, M. 0. 067; diameter, M. 0. 102. Repaired. Reg. No. 145.

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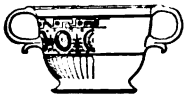
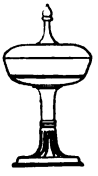
534. In Case 8. Small two-handled cup with base, with decorations embossed in low relief. Clay red, with feeble glaze. Decorations: around the upper part, an astragal and meander; below, a band of rosettes and circles, with palmettos between them. On the lower half, lines in imitation of flutings with round tops. In one of the flutings is the inscription, stamped like the other decorations, —



Gift of Henry P. Kidder, 1880. Height, M. 0. 065; diameter, M. 0. 086. Repaired. Reg. No. 148.

535. In Case 8. Vase of the form called a "plemochoë" by Pottier and others,[1] though the name is evidently not the right one. A plemochoë was a vessel used for pouring libations at sacrifices, and we know from Athenaeus, XI, 93, that it was shaped like a top, but with a firm base, whence Pottier identifies it with this type. But this vase is as ill-adapted as pos-



[1] Pottier, *Lécythes blancs attiques*, p. 67, and authorities there quoted. Opposed to them is Furtwängler, *Sammlung Sabouroff*, pl. LII, No. 5, note 17.

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sible for pouring, having neither nose nor lip, and its rim being turned inwards. It was apparently connected with funeral ceremonies, as vases of this type are frequently represented on the Attic lekythoi (see Nos. 446, 448, 449), and was probably meant to contain ointments, or something of a perishable nature, which was brought as an offering to the dead, and had to be kept well covered. It will be noticed that in the present specimen the cover fits very accurately.

The clay is yellowish, covered with a black or dark-brown glaze of poor quality, which has entirely disappeared from many parts of the vase. The upper half of the vase itself and the cover are decorated with dotted rosettes (white ?), and there is a row of white (?) dots around the middle. The lower half of the stem is fluted, the flutings being carefully made, and rounded at the bottom. Period uncertain.[1]

Gift of Henry P. Kidder, 1881. Height of vase, M. O. 215; of cover, M. O. 093. Cover slightly repaired; base slightly chipped. Reg. No. 346.

536. In Case 8. Similar vase, cover gone. Clay of a dark, muddy color, covered with a black glaze of poor quality, considerably effaced. Apparently no decorations.

Gift of Henry P. Kidder. Height, M. O. 152. Intact. Reg. No. 345.

537. In Case 8. Lekythos, of low, squat form, covered with a black glaze, which is imperfect, showing red on a considerable portion of the vase.

Decorations: around the upper part of the neck, a string of yellow dots. On the shoulder, near the neck, a vine, the branches incised roughly, and the flowers being composed of dots originally white, the color now gone. On the outer edge of the shoulder an egg pattern, roughly incised. Probably third century B. C.

Gift of B. W. Crowninshield. Height, M. O. 165. Diameter, M. O. 141. Lip broken. Reg. No. 309.

538. In Case 8. Round, shallow bowl, black, of inferior quality, decorated with lines and a vine pattern, roughly scratched with a blunt tool, encircling the interior.

Gift of Henry P. Kidder, 1881. Height, M. O. 053; diameter, M. O. 151. Broken. Reg. No. 336.

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[1] There is a fine specimen of this type of vase, of white alabaster, in Case 15.

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539. In Case 8. Small lekane, or jar, with cover. Both vase and cover are left in the natural color of the clay, which is pale brown, not glazed. Decorations, in black and white: on the cover, two bands of palmettos, the outer one white on a black ground, the inner one black on red. Around the outer surface of the rim, black rays; upon the shoulder, a palmetto border, black on red, and below this, a wreath of white leaves upon a black band.

Gift by contribution, 1889. Purchased in Rome. Height, M. 0. 114; diameter, M. 0. 118. Intact. Reg. No. 5663.

540. Jug with body shaped something like that of an alabastron, and round mouth. Black glaze, shading to red, which does not extend to the lower part of the vase.

Gift of B. W. Crowninshield, 1888. Height, M. 0. 166. Reg. No. 5516.

541. Like the preceding.

Gift of B. W. Crowninshield, 1888. Height, M. 0. 155. Intact. Reg. No. 5515.

542. Shorter and fuller. Glaze black.

Gift of B. W. Crowninshield. Height, M. 0. 123. Intact. Reg. No. 294.

543. Proportions more elongated than the preceding, but with a well defined shoulder. Handle rises above the rim.

Gift of B. W. Crowninshield. Height, M. 0. 155. Intact. Reg. No. 292.

544. Like the preceding.

Gift of B. W. Crowninshield. Height, M. 0. 136. Intact. Reg. No. 291.

545. Like the preceding.

Gift of B. W. Crowninshield. Height, M. 0. 137. Intact. Reg. No. 293.

546. Tear-jug. Red glaze around the mouth.

Gift of B. W. Crowninshield. Height, M. 0. 178. Intact. Reg. No. 287.

547. Jug of inferior make and color. Painted black, of a poor quality, the color showing green in most parts. No decoration.

Lent by the estate of Alfred Greenough. Intact. Height, M. 0. 138.

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548. Tear-jug. Brown glaze around the mouth.
Gift of B. W. Crowninshield. Height, M. 0. 074. Intact. Reg. No. 289.

549. Jug, spherical body, flattened at the bottom, with long neck, round mouth, and handle. Color and decorations gone.

Gift of William N. Bullard. Height, M. 0. 21. Intact. Reg. No. 6079.

550. Olpe, a jug of common type, with oval body, rather plump, and round mouth. Clay pale yellow, color and decorations gone.
Lent by the estate of Alfred Greenough. Height, M. 0. 146. Intact.

551. Squat, round jug or cup. Coarse ware without decoration.
Gift of B. W. Crowninshield. Height, M. 0. 066. Intact. Reg. No. 312.

552. Small, deep oval vase, with lip but no handles. No decoration.
Lent by the estate of Alfred Greenough. Height, M. 0. 136. Intact.

553. Oval cup, with no handle. Ribbed horizontally with a blunt tool. Clay red, no decoration. Wheel-made and quite thin.
Gift of Henry P. Kidder, 1880. Height, M. 0. 08. Cracked. Reg. No. 147.

554. Small, round bowl, with two horizontal handles. Clay red, painted black. No decoration.

Gift of Henry P. Kidder, 1881. Diameter, M. 0. 064. Practically intact. Reg. No. 337.

555. Tear-jug, shaped like a tall, slender amphora. No decoration.
Gift of B. W. Crowninshield. Height, M. 0. 182. Intact. Reg. No. 288.

556. Similar, body larger in diameter. Red glaze around the mouth. No other decoration.
Lent by the estate of Alfred Greenough. Height, M. 0. 173. Intact.

557. Similar, no decoration.
Lent by the estate of Alfred Greenough. Height, M. 0. 153. Intact.

558. Similar, painted black, traces of colors and gilding.
Gift of Henry P. Kidder, 1880. Height, M. 0. 12. Intact. Reg. No. 201.

559. Similar, with shorter neck and base. No decoration.
Lent by the estate of Alfred Greenough. Height, M. 0. 116. Intact.

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560. Amphora, of heavy ware, covered with a red glaze which shades to black. No decoration.

Gift of B. W. Crowninshield. Height, M. O. 183. Intact. Reg. No. 286.

561. Flat, round dish with foot, covered with a light red glaze. In the inside are the letters,

painted in brown with a broad brush.

Lent by the estate of Alfred Greenough. Height, M. O. 055; diameter, M. O. 151. Intact.

562–567. Six flat saucers. One (562) decorated with a brown border on the upper face of the rim, the others without decoration.

Lent by the estate of Alfred Greenough.

562. Diameter, M. O. 128.
563. " " 137.
564. " " 144.
565. " " 137.
566. " " 15.
567. " " 146.

568. Small cup with two handles, of thin, light ware. Clay brown. No decorations.

Gift of B. W. Crowninshield. Height, M. O. 088. One handle broken. Reg. No. 316.

569. Very small, round jug. Clay pale yellow, covered with a feeble black glaze.

Gift of B. W. Crowninshield. Height, M. O. 058. Intact. Reg. No. 310.

570. Two-handled cup, or bowl, with lip and base. Around the shoulder, a band divided into squares, in which are alternately concentric squares and a checker-board pattern.

Gift of B. W. Crowninshield. Height, M. O. 134; diameter, M. O. 137. Cracked. Reg. No. 282.

571. Small vase of similar shape and decoration, fluted below the border; in the checker-board pattern, white.

Gift of B. W. Crowninshield. Height, M. O. 081; diameter, M. O. 08. Repaired. Reg. No. 314.

572. Cup of similar shape, but without lip, and the body less rounded. The colors and decorations

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are nearly obliterated, but around the upper part are traces of a border similar to that on No. 570.

Gift of Henry P. Kidder, 1881. Height, M. 0. 089; diameter, M. 0. 09. Intact. Reg. No. 340.

573. Small, deep cup, or vase, tapering almost to a point at the bottom. No decoration.

Lent by the estate of Alfred Greenough. Height, M. 0. 092. Intact.

574. Small jug, with traces of black glaze.

Lent by the estate of Alfred Greenough. Height, M. 0. 085. Intact.

575. Small, round dish with foot. No decoration.

Lent by the estate of Alfred Greenough. Height, M. 0. 06. Intact.

576. Alabastron, painted white in imitation of alabaster. Form good, with a broad, thin lip.

Gift of B. W. Crowninshield. Height, M. 0. 14. Lip slightly broken. Reg. No. 290.

577. Small alabastron of pale yellow clay. Encircling it are the remains of bands of gold and colors. That around the middle bore a scroll pattern.

Gift of Henry P. Kidder, 1880. Height, M. 0. 085. Lip slightly broken. Reg. No. 242.

578. Low, round dish with two handles, and a ridge on the inside for the cover. Inside painted roughly brown. Outside, no decoration.

Gift of B. W. Crowninshield. Diameter, M. 0. 168. Intact. Reg. No. 273.

ARRHETIAN WARE.

Commonly miscalled Samian Ware.

In Case 15.

This, the ordinary table ware of the Romans during the early empire, derives its name from the principal place of its manufacture, Arrhetium (Arezzo), in Central Italy, where great quantities of it have been found. The name "Samian," which has become associated with it, dates from the Middle Ages, and rests upon no classical authority whatever. This ware is characterized by its deep red color and

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high glaze, and also by its decorations in low relief, which give it an especial interest, because they are generally made from moulds which were taken from vases of the finer metals, and give us consequently a good idea of the decorations of the gold and silver vases used by the Roman patricians, especially in the time of Augustus. An examination of the fragments in our collection will show that these designs were often of exquisite delicacy, and evidently the work of Greek goldsmiths, although they were made in Italy.

579. One-handled cup. The decorations, of singular beauty,

consist of a row of dancing girls (originally four, one gone), separated from one another by conventional floral devices. The girls stand on tiptoe, profile to right. One holds her hands against her breast, the others have theirs raised as though clapping them. All wear crowns of long vertical rays or points, and short tunics. At the base of the handle is stamped a medallion representing two parrots drinking from a vase. Above one of the floral devices is the maker's inscription : —

RASINI MEMMI

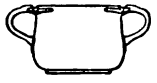
(Rasinius Memmius)

Purchased in Rome, 1888. Height, M. O. 113. Extensively restored, the restorations being of plaster, painted gray. Reg. No. 5582.

580. Fragment of a shallow, round bowl with a foot. Decorations : acanthus leaves and flowers, and a bird perched on the edge of a lily.

Purchased in Rome, 1888. Said to have been found in the gardens of Caesar. Height, M. O. 083 ; diameter as restored, M. O. 146. Restored in plaster. Reg. No. 5583.

581. Fragment of a low, two-handled cup, decorated with an



egg-and-dart pattern, concentric circles, and figures shaped like an oyster-shell. In a small panel is the inscription : —

CORNEL

(Cornelius).

Purchased in Rome, 1888. Said to have been found in the gardens of Caesar. Height, M. O. 07 ; diameter as restored, M. O. 10. Restored in plaster. Reg. No. 5584.

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582. Funnel-shaped cup, with an upright rim. The only decorations are a small scroll on each side of the rim. On the bottom, inside, is stamped a foot, with the inscription :—

Purchased in Rome, 1888. Found in Rome. Height, M. O. 064; diameter, M. O. 12. Repaired. Reg. No. 5578.

583. Very small cup of similar shape. On the bottom, inside, is stamped the inscription : —

Purchased in Rome, 1888. Found in Rome. Height, M. O. 038; diameter, M. O. 068. Intact. Reg. No. 5580.

584. Cup of somewhat similar shape, but with a lip instead of

an upright rim. On the outside, horizontal lines encircling the vase; and around the upper part, a band of vertical lines, roughly incised. On the bottom, inside, is stamped a Roman amphora between two clubs.

Purchased in Rome, 1888. Found in Rome. Height, M. O. 065; diameter, M. O. 122. Cracked. Reg. No. 5579.

585. Small, shallow dish with a foot. Around the edge are nondescript devices, stamped.

Purchased in Rome, 1888, and said to be from the gardens of Caesar. Height, M. O. 033; diameter, M. O. 09. Slightly broken. Reg. No. 5604.

586. Similar, but larger (Roman imitation of Arrhetian ware), slightly discolored by smoke.

Purchased in Rome. Height, M. O. 041; diameter, M. O. 151. Surface slightly broken. Reg. No. 5581.

587. Cover without decoration.

Gift of B. W. Crowninshield. Diameter, M. O. 11. Practically intact. Reg. No. 279.

588. Fragment. Across the top, an egg-and-dart pattern; below, a youth standing profile to right, his head turned in the opposite direction. His left hand rests upon a shield, and his right holds a spear. To the right of him, part of a bearded man looking towards him, one knee raised.

From Rome. Length, M. O. 129. Reg. No. 5592.

589. Fragment. Upper half of a satyr, carrying a lamb on his shoulder. Above, a rosette.

From Rome. Height, M. O. 058. Reg. No. 3600.

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590. Small fragment. Two Silenos-masks, as part of a decoration.

From Rome. Length, M. 0. 046. Reg. No. 5601.

591. Fragment. Part of the figure of a youth walking to left. He wears a chlamys, and holds his shield pressed tightly against his body.

From Rome. Height, M. 0. 046. Reg. No. 5603.

592. Fragment. Boar, seated upon his haunches, profile to right.

From Rome. Length, M. 0. 057. Reg. No. 5602.

593. Fragment. Upper half of the figure of a woman, reclining upon a couch, her elbow resting upon a cushion. Her drapery has fallen from her shoulders, leaving the figure nude.

From Rome. Height, M. 0. 064. Reg. No. 5598.

594. Fragment. The figure of a woman reclining upon a couch. Head, left shoulder and arm gone. The right arm is raised. The drapery falls below the right breast, covering the lower part of the figure. Above the woman is a grape-vine, and at the left a portion of a curtain.

From Rome. Height, M. 0. 081. Reg. No. 5587.

595. Fragment. Above, a moulding and an egg-and-dart pattern; below, the upper half of two figures, profile to left. One is a youth, wearing an himation, the other a veiled woman, whose veil covers her face.

From Rome. Height, M. 0. 06. Reg. No. 5599.

596. Fragment. Haunches of a horse, springing to left. Behind him the knee of a figure following. Below, rosettes.

From Rome. Length, M. 0. 058. Reg. No. 5597.

597. Fragment. Upper half of a female figure, *en face*, armed, carrying a shield in the left hand and a sword, above her head, in the right. The pose of the figure suggests dancing. At the right, separated by a considerable interval, are the upraised hand and a bit of the drapery of a second figure.

From Rome. Length, M. 0. 088. Reg. No. 5593.

598. Fragment. A Niké kneeling, profile to left, at the side of a cow, or bullock. With her left hand she supports a basket standing upon the ground, into which she is about to put something with her right hand. Below, acanthus leaves.

From Rome. Height, M. 0. 094. Reg. No. 5591.

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599. Fragment. A satyr dancing, profile to right, his head thrown back, holding his nebris, or fawn-skin, with both hands. Above him, an egg-and-dart pattern and a festoon.

From Rome. Height, M. 0. 071. Reg. No. 5595.

600. Fragment of a comic scene. A stag, seated on his haunches, raises one of his forelegs at a dog which is barking at him. Only the head and one of the forepaws of the dog remain. Below, a band of rosettes.

From Rome. Height, M. 0. 069. Reg. No. 5594.

601. Fragment of the upper part, including the rim, of a large bowl. Around the rim and below it are architectural borders, and below these the upper part of a winged genius playing the double flute. At the right of him is the beginning of an inscription :—

BAR · · ·

From Rome. Length, M. 0. 109. Reg. No. 5585.

602. Fragment of a bowl, decorated with an egg-and-dart pattern along the upper part ; and below, a series of curious figures, resembling interrogation-points.

From Rome. Length, M. 0. 125. Reg. No. 5586.

603. Fragment containing part of the figure of an Eros, standing upon a flower, and surrounded by a floral scroll. Below, a narrow border of rosettes, and a wide border of scrolls and ears of wheat.

From Rome. Length, M. 0. 128. Reg. No. 5590.

604. Fragment of a large dish, of inferior technique and design, the latter representing dogs and goats leaping under arches. This design is produced by repeating several small stamps, the impressions of which are very careless, and the moulds much worn.

From Rome. Length, M. 0. 145. Reg. No. 5589.

605. Fragment of a bowl, decorated with a pattern composed of trees, entirely covering the body of the vase.

From Rome. Height, M. 0. 145. Reg. No. 5588.

606. Roman jug of the "askosian" type, that is, made in imitation of a wine-skin, with a small nozzle at one end, and a mouth with a round lip at

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the other, the two joined by a handle of the "flat-iron" type. The vase has a small, round base. The clay is red, and covered with a strong red glaze. On the handle are the remains of a Latin inscription, stamped, only two or three letters of which are legible.

Gift of Henry P. Kidder, 1880. Height, M. 0. 157; length, M. 0. 21. Intact. Reg. No. 190.

607. Roman jug of red ware, coarse in texture, glazed but without decoration.

Lent by the estate of Alfred Greenough. Height, M. 0. 205.

608. Low, round dish with base, of the same ware and glaze.

Gift of the estate of Alfred Greenough, 1886. Diameter, M. 0. 196. Repaired. Reg. No. 4530.

609. Small, round dish with two handles. Ware thin, red, and covered with a red glaze.

Gift of B. W. Crowninshield. Height, M. 0. 052. Rim slightly broken. Reg. No. 313.

610–619. *Fragments of the same kind of ware, found in England, principally in London, and presented to the Museum by A. C. Baldwin, 1882. The moulds from which these were made were evidently of a coarser type and much more worn than the preceding.*

610. At the top, egg-and-dart moulding; below, bunches of grapes and vines.

Length, M. 0. 10. Reg. No. 349.

611. Lower portion of a running man, enclosed in a circle. Parts of other figures.

Length, M. 0. 12. Reg. No. 350.

612. At the top, egg-and-dart moulding; below, animals running and a man standing.

Length, M. 0. 10. Reg. No. 351.

613. Fragment of the lower part of a bowl, including part of the base. Near the bottom, a row of conch-shells; above, a design enclosed in three circles.

Length, M. 0. 093. Reg. No. 352.

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614. Part of the base of a dish. On the inside is the inscription: —

PO·TITIN·I

Length, M. 0. 12. Reg. No. 353.

615. Ditto. Potter's mark on the inside.

Diameter, M. 0. 098. Reg. No. 354.

616. Ditto. On the inside is the inscription: —

ATILIANI·O

Diameter, M. 0. 078. Reg. No. 357.

617. Ditto. No design.

Diameter, M. 0. 10. Reg. No. 358.

618. Fragment. Border of sea-shells.

Length, M. 0. 12. Reg. No. 355.

619. Fragment elaborately decorated, showing a sea-horse, a row of leaves, and borders.

Length, M. 0. 108. Reg. No. 356.

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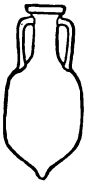
620. Late Roman jar of the amphora type, with very small mouth, clay coarse and black. No decoration.

Gift of Charles G. Loring. Height, M. 0. 245. Lip slightly broken. Reg. No. 55.

621. Late Romano-British cinerary urn, of coarse black ware without decoration.

Gift of Rev. Robert Farquharson. Found in a barrow near Langton, Dorset, England. Height, M. 0. 175. Put together from many pieces. Reg. No. 271.

622. On top of Case 1. Large amphora, of coarse red clay, undecorated. This kind of jar was used in Roman times for storing wine, oil, and other fluids. The present specimen was found at the bottom of the sea, and sponges have formed about the handles. The surface is also thickly encrusted with a shell formation.



Gift of Henry P. Kidder, 1885. Said to have been found near Salamis. Height, M. 0. 70. Intact. Reg. No. 4516.

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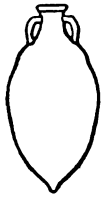

623. On top of Case 1. Jar of similar ware and character, used for the same purpose.

Gift of Mrs. A. O. Bigelow, 1891. Found by a fisherman under the water, near Porto d' Anzio. Height, M. 0. 70. Intact. Reg. No. 6219.

CASE 13.

Armenian Pottery.

In CASE 13 is a collection of thirteen pieces of pottery, mostly jugs and mugs discovered in prehistoric tombs in Armenia, by Mr. H. de Morgan, in 1888. They are of black clay, unglazed, coarse and heavy, with linear decorations, incised. The forms are primitive but simple. These vases have no relation to classical art, and therefore are not described in detail in the present catalogue.

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VASES AND FRAGMENTS FROM NAUKRATIS.

IN CASE 15 OF THE EGYPTIAN ROOM.

THE pottery from Naukratis in this collection was presented to the Museum by the Egypt Exploration Fund, and includes a liberal selection of specimens of the various types discovered during the excavations conducted by the Fund in the years 1884–87.

A satisfactory classification of the local Naukratis ware according to technical or historical characteristics is difficult, owing to the fact that most of the pieces are small fragments, and considerably worn on the surface, so that minor distinctions are often obliterated. The few vases which are whole, or nearly so, show that several different kinds of decoration, which it is usual to assign to as many different types or epochs, were frequently combined on one vase. The neck, for example, is decorated in the "geometric" style; one band or frieze of animals is drawn in the so-called "island" style, with heads in outline; and another in the Corinthian, with incised lines. The color of the ground also varies, by an almost imperceptible transition, from the pure white which is characteristic of the best Naukratis ware, to a yellow hardly distinguishable from the Corinthian. Again, on some vases which are akin to the Corinthian in the manner in which the animals are drawn, and which might therefore be supposed to be contemporary with that style, the minor decorations include meanders and palmettos drawn exactly as they are upon black-figured ware, thus combining features which in Greece itself belong nearly a century apart.[1]

[1] See, for example, No. N 54, published in *Naukratis*, part II, pl. VII.

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This combination of elements from a number of different styles would seem to indicate that the potters of Naukratis were strongly influenced by those of other Greek cities, and that they took from them more than they gave. The presence of "Corinthian" characteristics in their decorations has been attributed to direct Oriental influence, the theory being that this style passed from the Orient through Naukratis and Rhodes on its way to Corinth. The drawing on the Naukratis vases, however, is distinctly imitative in quality. While it adopts as its favorites the same peculiar types of animals, it does not render them with the vigor or freedom of the real Corinthian work; the incised lines are less spirited, and — what is much more significant — the strong red of the Naukratis clay is covered with a slip or glaze to make it yellowish, as though in imitation of another ware, while the yellow of the Corinthian vases is the natural color of the clay from which they are made. Inasmuch, therefore, as the first fifty years of the existence of Naukratis (which, according to Petrie, was founded about 650 B. C.), were those in which the Corinthian pottery was at the height of its production and development, and as this was the period when the commerce of Corinth was most extensive, there seems to be more reason for supposing that Naukratis borrowed from Corinth than that she preceded her in the adoption of this style.

The question of the relations between Naukratis and Rhodes is much more difficult to answer. Until Petrie's discovery of the site of Naukratis, in 1884, Rhodian pottery was quite unique, its characteristics being well defined and strongly individual. But an abundance of fragments of substantially the same peculiarities have been found at Naukratis; and proof that they originated there has been given by a few inscriptions to local divinities, which were painted on the vases before they were fired.[1] Neither the Rhodian nor the Naukratis pottery bears positive evidence that it was copied from the other, but the fact that the Naukratis ware has been established as a local manufacture by means of these inscriptions offers reason for believing either that the Rhodian ware

[1] See *Naukratis*, II, p. 42.

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was an imitation of it, or, what is perhaps more probable, a direct importation.

Naukratis Ware.

For the purposes of the Catalogue our specimens of the various types of Naukratis ware may be divided into six groups, as follows: —

I. Vases with a creamy white glaze, decorated only with lines, in brown shading to red.

II. Vases with a pure white glaze, decorated with geometric and plant forms, and also with human figures, in brown shading to yellow. Touches of red and purple.

III. Vases with a hard yellowish glaze; decorations like those of the preceding group, in brown and yellow only.

IV. Vases of the style resembling the Rhodian, the glaze varying from greenish to yellowish; red used extensively in the decorations; the ground or field filled with geometric and floral patterns; designs with and those without incised lines combined on the same vase.

V. Decorations in red, upon a ground which varies from a creamy yellow to pure white.

VI. Vases with a brown glaze, decorated with darker brown, to which touches of red are sometimes added. Clay light and fine. The interior is black or dark brown, encircled with lines of red and white. This style of interior decoration is common also in Groups II and V, and seems to be a distinctive mark of Naukratis.

In the following description each of these groups is subdivided according to minor characteristics.

GROUP I. *Vases with a creamy white glaze, decorated only with lines in brown shading to red.*

N 1. Large hemispherical bowl (lebes) with a flat rim, and two small rings on the shoulder for handles. Decorations: on the top of the rim, cross-hatched lines; on the shoulder, rays; and on the body, horizontal lines encircling the vase. Interior painted red, without decorations.

Extensively restored. Height, M. 0. 218; diameter, M. 0. 365. Reg. No. 6224.

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N 2. Lamp in the form of a large, hollow ring, mounted on four legs, with nine mouths for wicks on the top, separated by rings with which it could be hung. Decorations: on the top and sides, cross-hatched lines between two bands or stripes. Interior painted red. Legs, most of the mouths, and other portions of the lamp, restored.

Published *Naukratis*, II, pl. VII. No. 3. Diameter, M. 0.272. Reg. No. 6230.

GROUP II. *Vases of a pure white glaze, decorated with geometric and plant forms, and also with human figures, in brown shading to yellow.*

A. *The interior black, decorated in red and white with rings, lotos, and other patterns.*

N 3. Fragment. At the top, a meander; below, part of a frieze, showing the haunches of an animal, with geometric patterns in the field. Interior, a lotos, red and white. No incised lines.

From the Temple of Hera. Length, M. 0.076. Reg. No. 5971.

N 4. Fragment. Exterior, brown lines. Interior, red and white lines, and a portion of an egg and dart. No incised lines.

From the Temple of Hera. Length, M. 0.07. Reg. No. 5945.

N 5. Part of a small, round box. Exterior, brown and yellow lines at the bottom. No design on the interior. No incised lines.

Diameter, M. 0.06. Reg. No. 4651.

N 6. Fragment; bottom of a vase. Exterior, horizontal lines in brown. Interior, red and white circles, and between them a pattern in red and white, resembling lotos-buds. No incised lines.

From the Temple of Hera. Length, M. 0.112. Reg. No. 5944.

N 7. Fragment. Exterior, portion of an elaborate floral pattern in brown and yellow, with touches of red. Interior, red and white lines, and a band of white dots. No incised lines.

Length, M. 0.089. Reg. No. 5729.

N 8. Fragment of a cup or bowl. Exterior, two meanders separated by horizontal bands and a guilloche. Above, the

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hoof of an animal, in outline. Interior, red and white lines. No incised lines.

Length, M. 0. 086. Reg. No. 4645.

N 9. Fragment of the rim of a cup. Exterior, pattern in brown and yellow, evidently in the field of a frieze. Interior, large lotos, red and white. No incised lines.

From the Temple of Hera. Length, M. 0. 078. Reg. No. 5991.

N 10. Fragment of a cup. Exterior, the head of a sphinx, drawn in outline, in brown. Interior, part of a floral pattern, red and white. No incised lines.

Length, M. 0. 048.

N 11. Fragment; the boss of a small, round cover. Exterior, black, with a rosette in red and white, surrounded with white rings. Interior, white, with rings in brown and yellow. No incised lines.

Diameter, M. 0. 042. Reg. No. 4646.

Of the same technique, but differing slightly in minor details, are the following: —

N 12. Fragment. Exterior decorated with two brown lines on a white ground. Interior, an elaborate pattern in white and purple on a red ground. No incised lines.

From the Temple of Hera. Length, M. 0. 065. Reg. No. 5972.

N 13. Fragment, bottom of a bowl or small dish, decorated with red and white concentric circles, around a dotted rosette, on a brown ground. Exterior, brown circles on the natural clay.

Length, M. 0. 059. Reg. No. 4647.

N 14. Fragment of the side of a cup, with a burlesque dancing figure, profile to right, head turned back. A touch of purple on the hip, and incised lines. Interior, two pairs of narrow white lines.

From the Temple of Hera. Length, M. 0. 077. Reg. No. 5942.

N 15. Small fragments of the same ware.

From the Temple of Hera. Reg. Nos. 4648–4651 and 4674.

B. *Exterior similar to* A, *but interior either white or undecorated.*

N 16. Fragment; the neck of a vase. Decorations, in dark brown: near the top, a variety of the *Stabornament;* below

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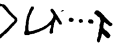
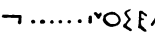
this, rays; and at the bottom, part of a frieze, showing an ibex browsing. Head and belly in outline, the latter dotted. Between these decorations are broad lines of red, in groups of three, encircling the vase. No incised lines. Interior: the mouth white; below this the clay is left plain.

Length, M. 0. 16. Reg. No. 6069.

N 17. Fragments of a small krater, including a portion of the side, the handle, and the bottom (without the foot). Decorations: around the line of the handles, a band composed of two horizontal lines, with groups of vertical lines at intervals, and in the interspaces a small zigzag, all in yellow. Interior white, with traces of red lines. No incised lines. Above the band are scratched the letters,



and on other small fragments, which presumably belong to the same vase, is scratched a dedication to Apollo: —



Ἀπόλλωνος ἐμί (for εἰμι)

Length, M. 0. 123. Reg. No. 4796.

N 18. Fragment, including part of the rim, of a flat bowl or saucer. Interior, yellow lines on white. Exterior, white, plain.

From the Temple of Hera. Length, M. 0. 12. Reg. No. 5948.

N 19. Small fragment of a large dish. Interior, part of a star pattern in brown with touches of red. Exterior, the bottom plain, the sides apparently brown lines on a white ground. On the bottom are scratched the letters,

Length, M. 0. 084. Reg. No. 4695.

N 20. Fragment; head and foreleg of a browsing ibex. Head drawn in outline. Below, a broad and a narrow line, red. Interior not colored. No incised lines.

From the Temple of Hera. Length, M. 0. 084. Reg. No. 5982.

N 21. Fragment of the bottom of a cup. Exterior, star pattern; above, the body of an ostrich in brown. No incised lines. Interior, white, plain.

Length, M. 0. 092. Reg. No. 4644.

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N 22. Fragment, decorated on the exterior with a lotos band. Interior not colored. No incised lines.
Length, M. 0. 068. Reg. No. 4686.

N 23. Fragment; the forepart of a lion, with an open mouth, profile to right. In the field, rosettes. Touches of red, and the details coarsely incised. A zigzag on the shoulder of the lion. Interior white.
From the Temple of Hera. Length, M. 0. 072. Reg. No. 5962.

N 24. Fragment of similar character, with the figure of a bull. The glaze on both the exterior and interior has taken a decidedly pink tinge, which is probably due to the firing.
From the Temple of Hera. Length, M. 0. 053. Reg. No. 5968.

N 25. Fragment; a female head in relief. On one side of this the beginning of a frieze, showing the haunches of a seated lion. Details incised. Interior, black lines on a white ground.
From the Temple of Hera. Length, M. 0. 07. Reg. No. 5989.

N 26. Round, shallow dish, restored. Interior, dark brown lines on white. In the centre a star. Exterior, dark brown lines on white.
From the Temple of Hera. Length, M. 0. 218. Reg. No. 5939.

GROUP III. *The glaze is yellowish and hard, with no tendency to flake, and the decorations are drawn in brown, shading to yellow, sometimes with touches of red.*

A. *The decorations are similar to those in Group II, and are in brown and yellow only, with no incised lines.*

N 27. Fragment of the rim of a large krater. On the top a meander, on the outside a guilloche.
Length, M. 0. 15. Reg. No. 4701.

N 28. Fragment of the rim of a large bowl, decorated with a guilloche on the top, in brown and yellow. Interior white.
Length, M. 0. 094. Reg. No. 4684.

N 29. Fragment decorated with a guilloche, and small vertical lines, above and below, in brown and yellow.
Length, M. 0. 05. Reg. No. 4685.

N 30. Fragment; top of the handle of a large vase, decorated with a scroll pattern and a meander, in brown.
Length, M. 0. 084. Reg. No. 4739.

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N 31. Fragment. Decorations: a meander; below, horizontal lines in brown.

Length, M. 0. 063. Reg. No. 4735.

N 32. Fragment of the rim of a large, round, flat dish. Decorations: a guilloche and a palmetto; below, a small meander, in brown shading to yellow. Exterior, rim brown; bottom white with brown lines.

From the Temple of Hera. Length, M. 0. 072. Reg. No. 5979.

N 33. Fragment of the top of a handle of a large vase. Decorations: a lotos border and a meander, in brown. Between the flowers of the lotos, dotted rosettes.

From the Temple of Hera. Length, M. 0. 115. Reg. No. 5946.

N 34. Fragment; part of a frieze, showing an ibex walking to right. Head and belly in outline. In the field, geometric patterns, brown shading to red.

From the Temple of Hera. Length, M. 0. 073. Reg. No. 5959.

N 35. Fragment showing part of two friezes; in each an ibex walking to right. The body of each ibex spotted. In the field rosettes, etc. Interior white.

From the Temple of Hera. Length, M. 0. 104. Reg. No. 5981.

N 36. Fragment showing part of a large palmetto, with a small border above, brown and yellow.

Length, M. 0. 088. Reg. No. 4721.

N 37. Whorl decorated with rays and horizontal lines, in brown shading to yellow.

Length, M. 0. 046. Reg. No. 4747.

N 38, 39, 40, 41. Four fragments with portions of floral and other patterns.

Length, M. 0. 061, M. 0. 039, M. 0. 077, M. 0. 104. Reg. Nos. 4722, 4723, 4804, 4805.

Cover of a small, round dish, with a high knob, from which radiate heavy lines of dark brown. Around the edge, a row of dots between two broad lines of the same color. Between the patterns, narrow lines of yellow. The color of the ground is nearly effaced. Interior not painted.

From the Temple of Apollo. Length, M. 0. 128. Reg. No. 4824.

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B. *Glaze and colors the same as* A, *with incised lines, and red used extensively in details.*

N 43. Fragment, including a bit of the rim, of a large, round, flat dish. Decorations: exterior, the rim brown; at the bottom, brown and yellow lines on a white ground. Interior, on the rim a guilloche and palmetto, red and brown. At the bottom, around the edge, two small meanders in brown, one with touches of red; then part of a frieze, showing a bull and a lion, walking profile to left. Brown and red, with finely incised lines.

Length, M. 0. 189. Reg. No. 5724.

N 44. Fragment of a large, shallow bowl. On the exterior, brown lines, and a portion of a star on a white ground. Interior, on the rim a meander; below, a portion of a frieze, showing a spotted ibex walking to right. In the field, rosettes. Brown and yellow, with touches of red. Details incised.

From the Temple of Hera. Length, M. 0. 13. Reg. No. 5954.

N 45. Fragment of the centre of a similar dish. Exterior, red-brown lines on a white ground. Interior, the centre slightly raised, and decorated with a circle of lotos flowers, surrounded by two lines and a border of dots. Design in brown and yellow, with touches of red. Beyond this is a bit of a frieze, showing part of an ibex, in brown and red, with incised lines.

Length, M. 0. 108. Reg. No. 5742.

Possibly belonging to this group, but the glaze of a browner, less lustrous quality: —

N 46. Fragment of the shoulder of a vase, with a lotos pattern at the top; below this, a border of lines, and at the bottom of the fragment, part of the head of a negro. The design is in black and brown, with touches of red. Painted to imitate incised details.

Length, M. 0. 06. Reg. No. 4653.

N 47. Small fragment, with the head of a sphinx or human-headed bird. In the field, a rosette. Black and red. Details incised.

From the Temple of Hera. Length, M. 0. 037. Reg. No. 5973.

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N 48. Small fragment; the lower part of the face, and the right arm, of a man who is lifting a bowl to his mouth, profile to left. To the left of him, the shoulder of another man. Technique of the drawing, similar to that of N 19, but with small incised lines at the wrist and under the shoulder.

Length, M. 0. 053. Reg. No. 4757.

N 49. Fragments of a large, hemispherical bowl, restored. Around the rim, a band of short vertical lines. Below this, a frieze of sphinxes and swans (details incised), with rosettes in the field. Surrounding the handles, an elaborate lotos-scroll pattern. Below this frieze, a meander between two broad lines, in which red and blue are used. Then another frieze, two ibexes springing to right, their heads turned back. Heads and bellies drawn in outline. In the field, rosettes and dots. No incised lines. Below this a zigzag, under which is a band composed of rosettes and groups of vertical lines.

Diameter, M. 0. 407. Reg. No. 6221.

GROUP IV. *Vases of the style resembling the Rhodian. The glaze varies from greenish to yellowish, but is never the pure white of Groups I and II. The designs are painted in dark brown, with liberal touches of red. The field is filled with geometric and floral patterns. On vases of this group figures with incised details and those with faces drawn in outline appear on the same specimens, the former being in the upper bands, the latter in the lower. The borders separating the friezes are usually composed of red, blue, and dark brown lines, but in some cases they are brown only.*

N 50. Colossal krater (*Naukratis*, II, pl. XI, No. 3), extensively restored. Decorations: on the top and side of the rim, a meander interrupted at intervals by squares. On the tops of the handles, a checker-board pattern, the handles themselves apparently of a plain brown. Design of the neck gone. Around the shoulder and body are four friezes; first, human-headed birds, — and swans? (one among the pieces still left). Details incised. Touches of red in the figures; the background plain. Second, lions and bulls, drawn with much

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spirit. Details incised. Touches of white and red, background plain. Third, a frieze of human-headed birds like the first, but apparently with flowers used sparingly in the field. Separating this from the frieze below it is a broad meander. The fourth frieze apparently consisted wholly of browsing ibexes, with heads, etc., drawn in outline. No incised lines. Rosettes and geometric patterns in the field. Around the bottom of the vase, rays.

This vase has been published as above. Enough fragments were found to indicate the shape and approximate size of the original, and from them this restoration was made at the British Museum. Height, M. 0. 565. Diameter, M. 0. 57. Reg. No. 6220.

N 51. Round bowl with two handles, extensively restored. (*Naukratis*, II, pl. VII, No. 5.) Around the rim a frieze, which on one side consists of a human-headed bird between two griffins. Details incised. It is doubtful whether accessory colors were used in the figures, which are considerably worn, but red appears in the lotos-scroll pattern which surrounds the handles. The design on the other side was different, but only a small fragment of it remains, showing part of an ibex fallen to its knees. Below this is a meander, between two bands of brown and red, and then a second frieze, consisting of a lotos-palmetto border in brown, with touches of red. No incised lines. Under this is a second meander, between lines of red, blue, and brown, and at the bottom rays. The interior is of a black glaze shading to red, and surrounded by lines of red and white.

Published as above. Diameter, M. 0. 343. Reg. No. 6222.

N 52. Round bowl with two handles, extensively restored. Decorations: around the rim, a narrow band of vertical lines, in brown. Then a broad frieze, consisting, on each side, of two sphinxes seated vis-à-vis, the two groups separated by an elaborate lotos-scroll pattern. The sphinxes are drawn with incised lines, and touches of white and red. Below this frieze is a band of a checker-board pattern, above and below which are bands of red, white, and brown lines. On the bottom, rays. Interior black, surrounded by red and white lines. In the centre was apparently a circular panel of the same color as the exterior, only a small fragment of which is left.

Diameter, M. 0. 27. Reg. No. 6223.

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N 53. Oinochoë, extensively restored. (*Naukratis*, II, pl. XIII, No. 3, and p. 46, where it is stated that this jug is in the Museum at Boulak.)

The surface is much worn, as though by the action of water, but enough of the glaze and colors are still preserved to show unmistakably the class to which it belongs. Decorations: two friezes, of ibexes, with a broad band of rays at the bottom. The drawing is in dark brown, with numerous touches of red (the latter color almost obliterated), the heads, etc., being drawn in outline. No incised lines. The bands between the friezes appear to have been composed of several colors, all of which, except the brown, have faded. The field of each frieze is filled with a variety of patterns, among which are the meander-cross, rosette, simple cross, and combinations of scrolls.

Published as above. Height, M. 0. 29. Reg. No. 6225.

Fragments belonging to this group.

A. *The glaze is greenish-white, and the faces are drawn in outline. No incised lines. The borders between the friezes are brown only, and in the field geometric patterns predominate. In the figures, touches of red or purple.*

N 54. Small portion of two ibexes. Field filled with geometric patterns. Interior black.

Length, M. 0. 089. Reg. No. 4681.

N 55. Body of an ibex. Geometric patterns. Above the ibex are scratched the letters M O · · · · Interior black.

From the Temple of Hera. Length, M. 0. 057. Reg. No. 5960.

N 56. Head of an ibex. In the field, a meander-cross and a dotted rosette. Interior black.

Length, M. 0. 057. Reg. No. 4660.

N 57. Face of an ibex. In the field, part of a meander-cross. Interior black.

Length, M. 0. 049. Reg. No. 4802.

N 58. Forepart of an ibex, browsing. Field filled with geometric patterns. Geometric border below. Interior not painted.

Length, M. 0. 102. Reg. No. 4680.

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N 59. Head of a lion. In the field, a rosette. Interior not painted.

Length, M. 0. 056. Reg. No. 5746.

N 60. Back of a wild boar. Geometric patterns in the field. Interior not painted.

Length, M. 0. 074. Reg. No. 4682.

B. *The designs are like the preceding, the ibex predominating as a motive, but in the field the patterns are generally floral rather than geometric. Red is used freely on the figures, and the borders between the friezes are of red and blue lines on brown. No incised lines. Glaze varies from greenish to yellowish.*

N 61. Portion of two friezes. In the upper, ibexes springing; the field filled with rosettes. In the lower, a lotos band. Interior brown, with red and blue lines.

Length, M. 0. 137. Reg. No. 4654.

N 62. Part of a frieze, ibexes browsing; rosettes and triangles in the field. Above and below, a meander. Interior brown, with red (?) lines, almost effaced.

Length, M. 0. 128. Reg. No. 4659.

N 63. Part of an ibex; a rosette in the field. Above, a meander. Interior brown, with red and blue lines.

From the Temple of Apollo. Length, M. 0. 085. Reg. No. 4801.

N 64. Small bit of two friezes, showing parts of ibexes; rosettes in the field. Interior brown, with one end of a large pattern, the outlines of which are incised.

From the Temple of Hera. Length, M. 0. 065. Reg. No. 5961.

N 65. Lion walking to right; in the field, rosettes. Interior brown, with red and blue lines.

Length, M. 0. 075. Reg. No. 4683.

N 66. A spotted stag, browsing. In the field, dotted rosettes and a meander-cross. Interior brown, with red and blue lines.

Length, M. 0. 112. Reg. No. 5735.

N 67. Ibex browsing; geometric pattern in the field. Interior black.

Length, M. 0. 103. Reg. No. 4658.

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N 68. Fragment of the middle of a saucer, decorated with a large lion's head. Exterior, red lines on the natural color.
From the Temple of Apollo. Length, M. 0. 10. Reg. No. 4803.

N 69. Ibex browsing; rosettes and crosses in the field. Below, the top of a lotos band. Interior not painted.
Length, M. 0. 09. Reg. No. 4656.

N 70. Parts of two ibexes; rosettes and cross in the field. Interior not painted.
Length, M. 0. 092. Reg. No. 4657.

N 71. A spotted stag, browsing. In the field, rosettes and crosses. Interior not painted.
Length, M. 0. 081. Reg. No. 5752.

N 72. Fragment of a cover, decorated with a band of scrolls and one of lotos flowers and buds. Interior not painted.
Length, M. 0. 087. Reg. No. 5750.

N 73. Fragment of the lower part of a large vase, showing rays and a band of dots, with red and blue lines above and below it. Interior brown, with red and blue (?) lines.
Length, M. 0. 09. Reg. No. 4819.

N 74. Part of a leaping ibex; rosettes in the field. Glaze and accessory colors worn off. Interior not painted.
From the Temple of Apollo. Length, M. 0. 129. Reg. No. 4800.

N 75. Fragment of a similar vase, with a border of vertical lines at the top; and below, a rosette, and a device resembling a figure 8. Interior not painted.
From the Temple of Apollo. Length, M. 0. 12. Reg. No. 4817.

N 76. Fragment of the shoulder of a vase, with part of a *Stab-ornament* in red and brown at the top; and below, the shoulder of an animal. Interior brown.
Length, M. 0. 076. Reg. No. 4699.

N 77. Fragment of the rim and shoulder of a bowl; a brown guilloche on the rim, and a *Stabornament* in red and brown on the shoulder. Interior brown.
Length, M. 0. 097. Reg. No. 4698.

N 78. Part of a shallow dish. Interior, on the rim a meander; below, a large border of lotos flowers, separated by groups of vertical lines, and in the centre a portion of a star pattern. Above and below the lotos band are lines of

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red and blue on brown. Exterior, brown lines on the natural clay.

Length, M. 0. 208. Reg. No. 5725.

N 79. Ditto. A meander, a broad band of brown, on which are red and blue lines, and in the centre a star. Exterior, brown lines on the natural clay.

From the Temple of Hera. Length, M. 0. 156. Reg. No. 5986.

N 80. Ditto. On the rim, a meander; below, a lotos band, and lines of red and blue. Exterior, red lines on the natural clay.

From the Temple of Hera. Length, M. 0. 095. Reg. No. 5988.

N 81. Ditto. A meander, a band of rosettes and vertical lines, and in the centre a star pattern. Touches of red, and red and blue lines. Exterior, brown and red lines on the natural clay.

From the Temple of Hera. Length, M. 0. 113. Reg. No. 5947.

N 82. Ditto. Similarly decorated.

Length, M. 0. 119. Reg. No. 4692.

N 83. Ditto. A band of dots, a meander, and in the centre a star. Surface considerably worn, and colors obliterated. Exterior like N 81.

From the Temple of Apollo. Length, M. 0. 188. Reg. No. 4815.

N 84. Small fragment of a large, shallow dish. On the rim, a guilloche in black. Interior, red and blue lines, and a narrow border of lines, squares, and dots, in black. Exterior, black and brown lines on white.

From the Temple of Hera. Length, M. 0. 072. Reg. No. 5979.

N 85. Fragment of the rim of a large, flat dish. Palmetto and scroll, in brown with touches of red. Exterior brown. A red stripe on the bottom.

Length, M. 0. 079. Reg. No. 5734.

N 86. Fragment, showing part of a palmetto-scroll pattern in brown, with touches of red. Interior not painted.

Length, M. 0. 075. Reg. No. 4696.

N 87. Fragment, decorated with a lotos. Interior not painted.

From the Temple of Apollo. Length, M. 0. 097. Reg. No. 4818.

N 88. Fragment of a large cover. Glaze decidedly greenish. Decorated with bands and lines in brown, coarsely painted. Interior not painted.

Length, M. 0. 17. Reg. No. 6074.

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N 89. Fragment of a flat dish, of similar technique.

From the Temple of Hera. Length, M. 0. 195. Reg. No. 5985.

N 90. Small fragment, of similar technique. On one side, a lotos.

From the Temple of the Dioskouroi. Length, M. 0. 079. Reg. No. 4689.

C. *Fragments of necks of large vases of this group, decorated with geometric patterns in brown shading to red. (Although the decoration of these necks is quite different from that of the fragments described above, their connection with this group is proved by the vase published in* Naukratis, *I, pl. IV, fig. 3, the neck of which is decorated in the geometric style of the following specimens, and the shoulder with a frieze of animals and birds.)*

N 91. Neck and lip of a large krater, partially restored. On the top of the lip, a border of short, diagonal lines, of dark brown shading to red, on a pale yellow ground. On the neck, two panels of the same pale yellow, and in each of these a meander in which squares are introduced. The ground between the panels is of dark brown, shading to red. The inside of the lip is decorated with a red border, otherwise the interior is unpainted.

From the Temple of Apollo. Diameter, M. 0. 328. Reg. No. 4810.

N 92, 93. Two fragments of the neck of a similar vase, the panels being decorated with a simple guilloche. On the top of the lip are narrow brown lines encircling the vase. The inside of the lip is decorated with a dark-brown band, and the interior of the vase seems to have been painted the same pale yellow as the exterior.

From the Temple of Apollo. Length, M. 0. 138, M. 0. 113. Reg. Nos. 4811, 4812.

N 94. Fragment of the neck of an amphora, with vertical lines around the lip; and below, a meander in brown shading to red. On the inside of the lip are two red lines on a pale ground.

Length, M. 0. 135. Reg. No. 4718.

N 95. Fragment of the rim of a flat dish, with a band of lotos and rosettes. Touches of purple on the inside, and red lines on a brown ground on the outside.

From the Temple of Hera. Length, M. 0. 11. Reg. No. 5980.

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D. *Decorations with incised lines. These decorations are usually on the upper part of the vases which belong to this group. They show strongly the influence of the Corinthian style, the ibex giving place to swans, lions, and such fantastic animals as the griffin and sphinx, which are common on Corinthian vases. In the field, flowers like the Corinthian are generally substituted for rosettes and crosses. The color of the glaze and the use of red and blue are the same as in* B.

N 96. Fragment of the neck of a krater, including the handle, which is made in imitation of a swinging handle of metal. To the right of the handle, a panel in which is a seated griffin. In the field, flowers. On the top of the lip, a meander. Interior brown, with red and blue lines.

Length, M. 0. 221. Reg. No. 4704.

N 97. Similar fragment, not including the handle. Decorated with a griffin and flowers. Interior painted red.

Length, M. 0. 148. Reg. No. 4667.

N 98. Fragment of the neck and rim of a large vase. On the exterior a swan, with rosettes in the field. On the top of the rim, a meander. Interior brown, with red and blue lines.

Length, M. 0. 128. Reg. No. 4702.

N 99. Fragment of the neck of a vase. Seated griffin, flowers in the field. Interior not painted.

From the Temple of Hera. Length, M. 0. 085. Reg. No. 5955 A.

N 100. Fragment of the same (?). A swan and parts of other figures. In the field, flowers. Interior not painted.

From the Temple of Hera. Length, M. 0. 061. Reg. No. 5955 B.

N 101. Fragment of the shoulder of a large vase, showing a frieze, in which is a lion walking to left. Before him, part of an ibex or deer. In the field, flowers; below, a meander and a border of lines.

Length, M. 0. 126. Reg. No. 4668.

N 102. Fragment of a flat dish. Interior, a swan. In the field, flowers. Above, blue, red, and brown lines. Exterior, brown lines on a white ground.

Length, M. 0. 066. Reg. No. 4678.

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N 103. Fore-half of a lion. In the field, rosettes. Interior not painted.

From the Temple of Apollo. Length, M. 0. 071. Reg. No. 4807.

N 104. Fragment of the shoulder of a large vase. Two lions walking, back to back. In the field, flowers. Interior not painted.

Length, M. 0. 16. Reg. No. 4666.

N 105. A griffin and a swan. In the field, flowers; above, a *Stabornament.* Interior brown.

Length, M. 0. 11. Reg. No. 5740.

N 106. Lion walking to right. In the field, flowers. Interior not painted.

From the Temple of Hera. Length, M. 0. 067. Reg. No. 5958 A.

N 107. Similar. Lion walking to left.

Length, M. 0. 067. Reg. No. 5958 B.

N 108. Small fragment. Neck of a swan.

From the Temple of Apollo. Length, M. 0. 038. Reg. No. 4809.

N 109. Fragment of the rim of a bowl. Parts of two swans. Rosettes, etc., in the field. Interior brown, with red lines.

Length, M. 0. 064. Reg. No. 4679.

N 110. Small fragment. Head of a lion.

Length, M. 0. 058. Reg. No. 4676.

N 111. Fragment, showing parts of two friezes. In the upper, a deer, fallen to its knees. In the lower, the tail of an animal, and the head and tip of the wing of a sphinx. In the field, rosettes, etc. Interior not painted.

From the Temple of Apollo. Length, M. 0. 094. Reg. No. 4806.

N 112. Two lions crouching, vis-à-vis. In the field, rosettes and a meander-cross. Interior not painted.

From the Temple of Hera. Length, M. 0. 084. Reg. No. 5957.

N 113. Fragment of a flat dish. Interior, a swan and a human-headed bird, vis-à-vis. In the field, flowers. Exterior, white and brown.

Length, M. 0. 079. Reg. No. 5730.

N 114. Part of the body of a large cock. In the field, flowers. Interior not painted.

Length, M. 0. 092. Reg. No. 4677.

N 115. Fragment of a large cover, with a frieze of griffins

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walking to right. In the field, rosettes, etc. Towards the centre, and separated from the frieze by a meander between two broad lines, is a lotos band. Interior not painted.

Length, M. 0. 166. Reg. No. 5721.

N 116. Fragment of a flat dish. Haunches of a lion, and the body and legs of a large bird. Field plain. Exterior not painted.

Length, M. 0. 08. Reg. No. 4669.

N 117. Human-headed bird, walking to right. Field plain. Above and below, broad bands of dark brown. Interior not painted.

Length, M. 0. 107. Reg. No. 5749.

The following three fragments probably belong with this group, as the use of the accessory colors, red, white, and blue, and of incised lines, is the same, though the ground is painted dark brown.

N 118. Part of a large pattern of lotos, with a combination of the *Stabornament.* Above, narrow lines of red, white, and blue. Interior not painted.

Length, M. 0. 11. Reg. No. 5741.

N 119. Small bit of a similar pattern.

Length, M. 0. 072. Reg. No. 4708.

N 120. Fragment showing a portion of a lotos pattern carefully incised. Flowers red and white. Interior not painted.

Length, M. 0. 088. Reg. No. 4707.

GROUP V. *Decorations in red, upon a ground which varies from a creamy yellow to pure white.*

N 121. Fragment of a large cover. Decorations: lotos and meander, red, with touches of purple. Ground white. No incised lines.

Length, M. 0. 125. Reg. No. 4713.

N 122. Fragment. Decorations: a *Stabornament*, a lotos band, and part of a frieze of animals, showing a portion of an ibex. Rosettes in the field. No incised lines. Between these bands are broad stripes of red, and narrow blue lines. Interior plain.

Length, M. 0. 111. Reg. No. 4655.

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N 123. Fragment of a saucer. Interior, diagonal lines around the rim. Inside, bands and a row of dots, and in the centre a rosette. Exterior, red lines on the natural clay. No incised lines.

From the Temple of Apollo. Length, M. 0. 128. Reg. No. 4816.

N 124. Part of a low, shallow dish, with a foot. Decorations: interior similar to the preceding, with the addition of a meander near the rim. The white glaze of the ground is nearly worn off. On the exterior, red and white lines. No incised lines.

Length, M. 0. 185. Reg. No. 5720.

N 125. Fragment of a shallow bowl, with a base. Decorations: interior, in the centre a star; surrounding this a broad lotos band, and on the rim a meander. These designs are separated by bands of red, with lines of white and purple upon them. Exterior, red lines. No incised lines.

From the Temple of Hera. Length, M. 0. 163. Reg. No. 5984.

N 126. Small fragment, including a part of the rim, of a similar dish. On the rim, a meander; below, a rosette. Exterior, red lines. No incised lines. The glaze on this fragment is nearly effaced.

Length, M. 0. 112. Reg. No. 4711.

N 127. Fragment of a similar dish, with no base, showing part of a star pattern in the centre, and surrounding this a border of squares and stars, separated by groups of four vertical lines. On either side of this border is a broad red line with a narrow blue line upon it. Exterior, red lines shading to brown.

From the Temple of Hera. Length, M. 0. 12. Reg. No. 5978.

N 128. Fragment of a saucer, with red lines on white, on both interior and exterior.

From the Temple of Hera. Length, M. 0. 094. Reg. No. 5975.

N 129. Fragment of the neck and shoulder of a large krater. On the rim, a meander; on the neck a guilloche, and on the shoulder, an inverted lotos border. No incised lines.

From the Temple of Hera. Length, M. 0. 177. Reg. No. 5983.

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N 130. Small fragment, showing a bit of meander, well drawn. No incised lines.
Length, M. 0. 073. Reg. No. 4720.

N 131. Fragment of the neck of a vase, with a meander in a cream panel. Interior painted red. No incised lines.
Length, M. 0. 101. Reg. No. 4716.

N 132. Fragment of a large vase, showing the head and shoulder of a browsing ibex. Head drawn in outline. In the field, one rosette. No incised lines.
Length, M. 0. 084. Reg. No. 5731.

N 133. Fragment of a large vase, with portions of three friezes. On the lower two are ibexes browsing, heads drawn in outline. Rosettes and lines in the field. Only a small bit of the upper frieze remains, but this shows that incised lines were used here for the details. Interior, ground black, with a portion of a large pattern in red and white. Incised outlines.
Length, M. 0. 088. Reg. No. 4661.

N 134. Fragment of a small bowl. At the top, a band of vertical zigzag lines. Below, part of a frieze, showing a large flower and the tail of a bird. Interior painted red.
Length, M. 0. 065. Reg. No. 4663.

GROUP VI. *Vases of a brown glaze, decorated with a darker brown, to which touches of red are sometimes added. The interior is decorated with a glaze of black, or dark brown, encircled with lines of red and white. This ware is always light and thin.*

N 135. Small fragment, with an eye in dark brown, shading to red. Interior dark brown.
From the Temple of Apollo. Length, M. 0. 056. Reg. No. 4823.

N 136. Fragment of a bowl, including one handle and part of the rim. On the rim, dotted rosettes; below, three lines, dark brown. Interior dark brown, with red and white lines.
From the Temple of Apollo. Length, M. 0. 15. Reg. No. 4822.

N 137. Similar fragment but smaller. Interior black, with lines of other colors effaced.
From the Temple of Hera. Length, M. 0. 095. Reg. No. 5949.

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N 138. Fragment of the rim of a bowl. A water-fowl, drawn in the Mykenae style, with cross-hatched lines. Above and below, bands of dark brown. Interior dark brown, with red and white lines.

Length, M. 0. 074. Reg. No. 4740.

N 139. Fragment of a large bowl, showing a lotos band, lines, and two rays of a star, in dark brown with touches of red. Interior black, with red and blue lines, and one line of the natural color of the clay.

Length, M. 0. 098. Reg. No. 4697.

N 140. Small saucer, decorated with narrow brown lines, and a broader one around the rim. Interior, broad bands of black, on which are red and blue or white lines.

From the Temple of Hera. Length, M. 0. 104. Reg. No. 5943.

N 141. Fragments of a bowl, of shape and texture like the above, restored. The surface is much worn, but shows that there were lines, brown shading to red, around the rim and the bottom, and that the interior was dark brown with red lines.

From the Temple of Apollo. Diameter, M. 0. 16. Reg. No. 4821.

N 142. Bowl of shape similar to the preceding, the lower half of the exterior covered with a black glaze. Interior black, with no lines.

Diameter, M. 0. 145. Extensively restored.

Akin to this group, but of coarser texture, are the two following: —

N 143. Cup-shaped fragment, apparently part of a large vase, as it is broken raggedly at the bottom, through which there is a round hole. Ware heavy and rather coarse. Decorations: horizontal bands of black, and lines of purplish red. Interior not painted.

From the Cemetery. Length, M. 0. 121. Reg. No. 5709.

N 144. One-handled cup, coarsely made. Lower half of exterior covered with a poor, dark brown glaze. Interior, same glaze thoughout.

From the Temple of Hera. Height, M. 0. 075. Reg. No. 5940.

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OTHER GREEK FABRICS.

Corinthian Ware.

I. *Greenish-yellow clay. Incised lines where not otherwise stated.*

N 145. Top of the handle of a large krater. Seated sphinx, profile to right.

Length, M. O. 125. Reg. No. 4671

N 146. Ditto. Swan standing, profile to right, head bent down.

Length, M. O. 103. Reg. No. 4672.

N 147. Part of the rim of a krater. Double lotos-palmetto band on the top.

From the Temple of Apollo. Length, M. O. 143. Reg. No. 4813.

N 148. Two fragments of a large vase. A cock standing, profile to left.

From the Temple of the Dioskouroi. Length, as joined, M. O. 153. Reg. Nos. 4665, 4666.

N 149. The lower part, including the base, of a small vase of exquisite technique, showing the best type of Corinthian ware. At the bottom, rays; above, a small bit of a frieze, with a swan, and the hind legs of an animal, the field filled with flowers.

Length, M. O. 099. Reg. No. 5733.

N 150. Fragment of the rim of a large vase. On the top zigzags, not incised.

Length, M. O. 065. Reg. No. 4814.

N 151. Small fragment, showing part of a wheel pattern. No incised lines.

Length, M. O. 061. Reg. No. 4744.

N 152. Fragment of the mouth and shoulder of an aryballos. On the lip, rays; a scroll (?) on the shoulder; and below, dots and lines. No incised lines.

Length, M. O. 081. Reg. No. 4741.

N 153. Very small aryballos, rays on the lip and shoulder;

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on the body an Oriental star pattern in front, and starting on either side of this a sort of guilloche, with rosettes or flowers in the centre of each scroll.

Length, M. 0. 034. Reg. No. 4745.

N 154. Part of the lip of an aryballos, decorated with rays.

Length, M. 0. 067. Reg. No. 4743.

N 155. Fragment of a small, pear-shaped aryballos, decorated with dots and lines, not incised.

Length, M. 0. 043. Reg. No. 4746.

N 156. Jug in the form of a rabbit, couchant, the top of the head pierced by a hole for pouring. The ear is also perforated by a small round hole for hanging. The surface has been decorated, but the decorations are worn off.

Length, M. 0. 081. Reg. No. 5831½.

II. *Clay warmer and more reddish in tone. Incised lines as above.*

N 157. Fragments of a vase, richly decorated with a beautiful combination of scrolls and palmettos; below, broad diagonal lines. Ground pale yellow. No incised lines.

Length, M. 0. 098. Reg. No. 5727.

N 158. Fragment. Browsing goat. Ground pale yellow. Interior dark brown.

Length, M. 0. 092. Reg. No. 4662.

N 159. Fragment. Part of a large bird, walking to right. In the field, a flower.

Length, M. 0. 086. Reg. No. 4742.

N 160. Fragment of a round dish, with convex sides and a volute handle, perforated. On the top, a band of dots and lines; on the sides, a frieze, of which only the wing of a bird is left. In the field, flowers.

Length, M. 0. 119. Reg. No. 4670.

N 161. Fragment. Two bearded men, vis-à-vis. The one on the left holds a drinking-horn to his mouth. In the field, flowers. Interior black.

From the Temple of Hera. Length, M. 0. 097. Reg. No. 5956.

N 162. Fragment, head and shoulder of a lion or panther. Interior covered with a red glaze.

From the Temple of Apollo. Length, M. 0. 086. Reg. No. 4808.

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Attic-Corinthian Ware.

N 163. Fragment of an oinochoë, restored. Clay red. At the junction of neck and shoulder, a *Stabornament;* below, a frieze of birds, of which parts only remain, showing one human-headed bird among them; under this, and separated from it by a band of dots and lines, a second frieze, of lions and goats; and at the bottom, rays.

Height, as restored, M. 0. 277. Reg. No. 6226.

N 164. Fragment, clay red. A lion, drawn with spirit. In the field, a flower.

Length, M. 0. 088. Reg. No. 4673.

N 165. Fragment, clay red. Head of a cock, and part of a lotos pattern.

Length, M. 0. 137. Reg. No. 4674.

N 166. Fragment, heads of a lion or panther and a goat. Clay red. Interior black.

From the Temple of Hera. Length, M. 0. 054. Reg. No. 5963.

N 167. Fragment, clay red. Human-headed bird, perched upon what is apparently part of a lotos pattern.

From the Temple of Hera. Length, M. 0. 061. Reg. No. 5965.

N 168. Fragment, head and breast of a swan. In the field, a flower. Clay red. Interior, fine black glaze.

Length, M. 0. 049. Reg. No. 4750.

Fragments of Black-figured Ware.

N 169. Two warriors fighting. Interior, fine black glaze, with two red lines. Earliest style.

Length, M. 0. 093. Reg. No. 5745.

N 170. Small round cover, knob broken. Decoration, chain of lotos-buds. No incised lines. Earliest style.

Length, M. 0. 093. Reg. No. 5748.

N 171. Parts of two nude male figures, dancing or leaping. Earliest style.

Length, M. 0. 074. Reg. No. 4758.

N 172. Parts of two birds, walking to right. Interior, fine black glaze. Earliest style.

Length, M. 0. 111. Reg. No. 4749.

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N 173. Bearded head, profile to left. Earliest style.
Length, M. 0. 062. Reg. No. 4754.

N 174. Head and torso of a beardless man, profile to right. Hair painted red. Earliest style.
Length, M. 0. 057. Reg. No. 5739.

N 175. Head and part of the body of a large bearded figure. Around the shoulders a pair of arms. (Triton embraced by Herakles.) Earliest style.
Length, M. 0. 092. Reg. No. 5726.

N 176. Beardless head, profile to left. Face, below the eye, painted red. Earliest style.
Length, M. 0. 04. Reg. No. 5743.

N 177. Heads and shoulders of a warrior and a horse, profile to right. Earliest style.
Length, M. 0. 019. Reg. No. 4759.

N 178. Lower part of two male figures, profile to right. Earliest style.
Length, M. 0. 054. Reg. No. 4761.

N 179. Head and wing of a sphinx, profile to left. Face white, hair and part of the wing red. Earliest style.
From the Temple of Hera. Length, M. 0. 048. Reg. No. 5967.

N 180. Fragment of a colossal vase. Body of an octopus. Interior, broad bands of black on the red.
Length, M. 0. 132. Reg. No. 4748.

N 181. Head of a bearded man, profile to right.
Length, M. 0. 041. Reg. No. 4760.

N 182. Head of a horse, profile to right. Interior black.
From the Temple of Hera. Length, M. 0. 043. Reg. No. 4826.

N 183. Upper half of a sphinx, profile to right. Face originally white. Interior, dark brown glaze.
Length, M. 0. 119. Reg. No. 4751.

N 184. Fragment of the neck of a vase. Part of a boxing scene. Head and left arm of a boxer, and behind him the judge, holding a staff. Interior, fine black glaze with a red and a white line.
Length, M. 0. 092. Reg. No. 4798.

N 185. Fragment of the top of a large handle. Bearded head.
Length, M. 0. 125. Reg. No. 4753.

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N 186. Ditto. Seated sphinx, head and upper part of wing gone.
Length, M. 0. 108. Reg. No. 4752.

N 187. Small fragment of the shoulder of a lekythos. Beardless head, and right arm. Above, a bit of a chain of lotos-buds.
Length, M. 0. 045. Reg. No. 4776.

N 188. Small fragment. A crane, standing profile to right.
Length, M. 0. 036. Reg. No. 4775.

N 189. Neck of an amphora, restored. On each side a lotos-palmetto decoration. Around the outer edge of the lip, two red lines. Interior black.
Length, M. 0. 107. Reg. No. 4767.

N 190. Fragment of the mouth of an amphora. On the lip, two red lines on a black ground, inside and out. On the neck, a lotos-palmetto.
Length, M. 0. 15. Reg. No. 4768.

N 191. Ditto, including a piece of the handle, to the right of which is a female head, flesh white. Inside of lip painted red, with two red lines below.
Length, M. 0. 098. Reg. No. 5736.

N 192. Ditto, lip black inside and out. On the outside, two red lines. On the neck, a lotos-palmetto.
Length, M. 0. 108. Reg. No. 4769.

N 193. Fragment of the rim of a large krater or amphora. On the top of the rim, a chain of lotos-buds. On the outside, a meander. Neck black, on exterior and interior, with two red lines on the latter.
Length, M. 0. 143. Reg. No. 4766.

N 194. Ditto. On the top of the rim, a chain of lotos-buds. On the outside, an ivy vine.
Length, M. 0. 095. Reg. No. 4765.

N 195. Ditto. On the neck, a chain of elongated lotos-buds.
Length, M. 0. 137. Reg. No. 4763.

N 196. Ditto. On the top of the rim, wavy diagonal lines. On the outside, ivy leaves, not joined together.
Length, M. 0. 273. Reg. No. 5755.

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N 197. Ditto. Top like the preceding, with the tail of an animal at the left. Exterior and interior black, a red line on the latter.
Length, M. 0. 15. Reg. No. 4756.

N 198. Handle of a kylix. Between the two ends, a tripod. Interior of the kylix black.
Length, M. 0. 083. Reg. No. 4783.

N 199. Small fragment, parts of two sheep. Interior black.
Length, M. 0. 05. Reg. No. 4772.

N 200. Fragment, showing the head of a lion, profile to left, and one paw raised.
Length, M. 0. 05. Reg. No. 5747.

N 201. Fragment. At the top, rays; then a band of lines and a *Stabornament;* below, a bit of a frieze, showing a female head and arm, profile to left. In front of this, the arm and part of the head of another figure, and between them a branch. Interior black and red, with red lines.
Length, M. 0. 094. Reg. No. 4778.

N 202. Fragment of the lip of a large kylix. Exterior red, with the tail of a lion on the lower part. Interior black.
Length, M. 0. 072. Reg. No. 4770.

N 203. Fragment of the shoulder of a lekythos, with a chain of lotos-buds.
Length, M. 0. 074. Reg. No. 4777.

N 204. Fragment of the centre of a kylix, showing a seated sphinx, with red, white, and blue in the wing, surrounded by a *Stabornament*, alternately red and black. Drawing exceptionally fine. Bottom pierced by three holes, showing that the foot had been riveted on. Exterior black.
Length, M. 0. 054. Reg. No. 4773.

N 205. Fragment of the rim of a small kylix, showing the haunches of a horse, and also a bearded man in a long mantle, walking to right. Behind the man, a palmetto-scroll. Interior black.
Length, M. 0. 062. Reg. No. 4771.

N 206. Two female heads, profile to right. Flesh white.
Length, M. 0. 065. Reg. No. 5737.

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N 207. Fragment of an amphora, with the horses of a quadriga walking to right. In the background, a draped figure with rosettes on the drapery. Interior black.
Length, M. 0. 114. Reg. No. 4780.

N 208. Part of the foot of a cup. On the interior of the cup, a Silenos mask.
Length, M. 0. 072. Reg. No. 4782.

N 209. Fragment of the rim of a cup. Head of a cock.
Length, M. 0. 041. Reg. No. 4774.

N 210. Fragment of a kylix. Interior, head and shoulder of a youth, profile to left. Exterior black.
Length, M. 0. 049. Reg. No. 4781.

N 211. Fragment of the shoulder of a large vase. Double lotos-palmetto chain.
Length, M. 0. 074. Reg. No. 4764.

N 212. Head of a warrior and a white-haired, bearded man, profile to right.
Length, M. 0. 058. Reg. No. 5738.

N 213. Bearded man in a long mantle, seated profile to right. Behind him, the tail of a horse. Interior black.
Length, M. 0. 051. Reg. No. 4762.

N 214. Back leg of a throne, behind which is a grape-vine, marking the left end of a picture, at the side of which runs a border; below, two red lines.
Length, M. 0. 082. Reg. No. 4779.

N 215. Foot of a kylix. On the interior of the bowl, which has been broken away, is a cock, standing profile to right. Fine black glaze.
Length, M. 0. 086. Reg. No. 4784.

N 216. Kylix, restored. Upper half, plain red ground. Lower half, black bands. Surface much worn and glaze gone.
From the Temple of Aphrodite. Diameter, M. 0. 15. Reg. No. 6073.

Fragments of Red-figured Ware.

N 217. Torso and legs of a satyr, walking to left, dragging a wine-skin. Severe style.
Length, M. 0. 077. Reg. No 4786.

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N 218. Fragment of the shoulder of a large vase. Head of a woman, profile to right. Severe style.
Length, M. 0. 065. Reg. No. 4797.

N 219. Ditto, head of a youth, profile to right. Heroic type. Fine style, earlier half.
Length, M. 0. 129. Reg. No. 4786.

N 220. Ditto. Lotos-palmetto border. Same period.
Length, M. 0. 116. Reg. No. 4791.

N 221. Mouth and part of the shoulder of a lekythos. On the latter a female figure, profile to right. Brilliant black glaze. Same period.
Length, M. 0. 117. Reg. No. 4788.

N 222. Handle of a skyphos. Greenish-black glaze, with fine lustre. No decorations. Same period.
Length, M. 0. 085. Reg. No. 4855.

N 223. Head of an old man, with white hair and beard, profile to left. Fine style, later half.
Length, M. 0. 054. Reg. No. 4790.

N 224. Bearded Dionysos, reclining. Fragment of a design. Same period.
Length, M. 0. 077. Reg. No. 4793.

N 225. Fragment of a design, showing a woman's hand holding one corner of her veil, and to the right of this a boy leaning on his hands and looking towards her. Same period.
Length, M. 0. 068. Reg. No. 4789.

N 226. Bottom of a cup or bowl. Exterior greenish. Interior, red glaze. In the centre, a circle surrounded by small palmettos, stamped. Same period.
Length, M. 0. 107. Reg. No. 4859.

N 227. Small, two-handled cup, covered on both sides with a dark greenish glaze. In the centre, a star pattern of palmettos and spirals, stamped. Same period.
Length, M. 0. 11. Reg. No. 5714.

N 228. Fragment of a Bacchic scene. Head of Dionysos leaning on his left hand; and behind him, the head and shoulder of a flute-girl, playing on the double pipes. In the field, ivy leaves and white dotted rosettes. Same period.
Length, M. 0. 108. Reg. No. 4792.

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N 229. Fragment of the centre of a kylix. Interior, a nude youth reclining. Exterior black. Severe style.
Length, M. 0. 071. Reg. No. 4785.

N 230. Small, black lekythos with a palmetto pattern on the front, coarsely drawn. Bottom flat, with a base, the neck large in proportion to the body. Good black glaze.
Length, M. 0. 102. Reg. No. 4794.

N 231. Similar.
Length, M. 0. 075. Reg. No. 4795.

N 232. Similar.
Length, M. 0. 083. Reg. No. 5707.

N 233. Similar. Mouth gone.
Length, M. 0. 075. Reg. No. 5715.

N 234. Similar. Mouth, neck, and handle gone.
Length, M. 0. 059. Reg. No. 5716.

N 235. Similar, without the palmetto, a red band around the shoulder.
Length, M. 0. 064. Reg. No. 5705.

N 236. Very small teapot-shaped vase, for pouring. On the top, a scroll pattern in black on a red ground.
Height, M. 0. 04. Reg. No. 5713.

N 237. Small jug with a round mouth. Black, with no decoration.
Length, M. 0. 064. Reg. No. 5706.

N 238. Small, round box, cover gone. Black, with no decoration.
Length, M. 0. 053. Reg. No. 5710.

N 239. Very small, round dish, concave sides. Black, with no decoration.
Length, M. 0. 04. Reg. No. 5712.

N 240. Very small bowl, black with no decoration.
Length, M. 0. 063. Reg. No. 5708.

N 241. Large, two-handled drinking-cup, shaped in imitation of metal, covered with a black, metallic glaze. No decoration.
From the Temple of Hera. Length, M. 0. 205. Reg. No. 5938.

N 242. Neck of a small amphora. Black, with no decoration.
Length, M. 0. 107. Reg. No. 6071.

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Miscellaneous Unclassified Specimens.

N 243. Large lamp, primitive type, consisting of a shallow bowl, the rim of which overhangs the interior and is perforated with eighty-six holes for wicks. The outer edge terminates in rudely modelled points. This lamp has been extensively restored, the whole surface of the dish itself being covered with plaster, so that the only original part which still remains visible is the rim, which is entirely blackened.

Diameter, M. 0. 425. Reg. No. 6229.

N 244. Jug with a round mouth (olpe). The glaze and decorations of this jug are almost effaced, and the surface is worn as though by the action of water. The clay is pale yellow, rather fine in texture, and powdery on the surface. The handle, neck, and base still show numerous traces of a red glaze. At the junction of the neck and shoulder was a *Stabornament* of the same color, between two narrow lines of chocolate brown. Near the bottom is a narrow red band between two lines of the same brown, and below this are traces of an egg pattern, the colors of which are gone.

Height, M. 0. 26. Reg. No. 6227.

N 245. Handle of a jug, of black ware of an early type (Lesbian ?). Undecorated.

Length, M. 0. 174. Reg. No. 4643.

N 246. Fragment of Phoenician ware. At the top, a frieze of birds ; below, three geometric borders. Decorations in purple, with touches of brilliant red, on a pale yellow ground.

From the Temple of Apollo. Length, M. 0. 087. Reg. No. 4799.

N 247. Small fragment, covered with a yellow slip, on which is a small bit of an elaborate pattern of lotos and other floral designs in brown.

Length, M. 0. 06. Reg. No. 4652.

N 248. Fragment of the rim of a large bowl (Phoenician ?), the top divided by a zigzag line into two halves, the inner of which is white, the outer red and purple. Around the neck, on the outside, an ivy vine in purple.

Length, M. 0. 129. Reg. No. 5722.

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N 249. Fragment of late Egyptian pottery. Coarse red clay covered with a red glaze, on which is a coarsely drawn pattern in dark blue and white.

Length, M. O. 121. Reg. No. 5723.

N 250. Fragment of a rim. On the top, cross-hatched lines of white on a mixed ground, in which red, white and black are discernible.

From the Temple of Hera. Length, M. O. 113. Reg. No. 5952.

N 251. Fragment of coarse, black ware, covered with a coating of red, and including part of a handle, made in imitation of metal. Outside covered with a dirty-grayish slip. No decoration.

From the Temple of Hera. Length, M. O. 103. Reg. No. 5951.

N 252. Fragment of a neck and lip of coarse ware, covered with a yellow slip. On the lip is a lotos border, and on the neck several rows of dots in dark brown and black.

Length, M. O. 092. Reg. No. 4717.

N 253. Three fragments of the neck and lip of a jug of fine ware, yellowish in tone. Around the lip is a broad band of black, on which are rosettes, stars, etc., in white. The neck is covered with an *entrelac* pattern in black. The interior of the lip is black, and shows one end of a scroll pattern in white.

Length, M. O. 55, M. O. 65, M. O. 04. Reg. No. 5993.

N 254–259. Six miscellaneous fragments.

Reg. Nos. 4724, 5966, 5969, 5971, 5976, 5987.

N 260. Fragment of a bowl, of Roman ware. Pale yellow clay, covered with a highly lustrous red glaze. No decorations.

From the Temple of Hera. Length, M. O. 073. Reg. No. 5950.

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